

THE MUSICAL TIMES

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LONDON SATURDAY EVENING CONCERTS.

FIRST SEASON, 1887.

A SERIES OF THREE CONCERTS WILL BE GIVEN IN

ST. JAMES'S HALL

ON THE EVENINGS OF

SATURDAY, MAY 14

SATURDAY, MAY 21

AND

SATURDAY, MAY 28

Each Concert will commence at Eight o'clock.

The object of these Concerts is to produce the best class of music, rendered by the best artists, at a moderate charge for admission.

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II.—SONGS.

III.—SOLO INSTRUMENTAL MUSIC.

IV.—CONCERTED VOCAL MUSIC.

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Miss MARY DAVIES.

Miss ADELAIDE MULLEN.

Mdlle. TREBELL.

Miss DU BEDAT.

Madame ENRIQUEZ.

Mr. EDWARD LLOYD.

Mr. HENRY GUY.

Mr. HENRY BEAUMONT.

Mr. SANTLEY

AND

Signor FOLI.

VIOLINISTS:

Mdlle. ANNA LANG.

Signor PAPINI.

VIOLONCELLIST: M. ALBERT.

SOLO CONTRABASSO: Signor BOTTESINI.

AT THE PIANOFORTE:

Miss AGNES ZIMMERMANN

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III. REGISTER OF TUNERS.

Employers are informed that a Register of duly qualified Pianoforte Tuners is now kept, and is open to reference under Regulations from the Registrar.

The Regulations, with Lists of Examiners and other information, may be had of the undersigned.

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Tuesdays, April 26, May 3 & 10, at 8 each evening. A Course of Three Lectures on "Organ Construction" will be given by Mr. W. RICHARDSON. These Lectures will be of a practical character, and will be illustrated by diagrams and full-sized models.

Tuesday, May 24, A Paper will be read by MORTON LATHAM, Esq., M.A., Mus. Bac., on "The effect of the Renaissance on the Musical Art," at 8.

Tuesday, June 28, H. BANISTER, Esq., will read a paper, particulars of which will be duly announced.

Tuesday, Wednesday, Thursday, July 12, 13, 14, Examinations for F.C.O. and A.C.O. Diplomas, at 10 a.m.

Friday, July 15, Diploma Presentation, at 11 a.m.

Tuesday, July 26, Annual General Meeting, at 8.

N.B.—The above Meetings will be held at the Bloomsbury Hall, Hart Street, Bloomsbury.

E. H. TURPIN, Hon. Secretary.

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LONDON BALLAD CONCERT CHOIR.—Mr.

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SOCIETY OF ARTS PRACTICAL EXAMINATIONS IN MUSIC.—The next EXAMINATION will be held at the Society's House, 18, John Street, Adelphi, W.C., during the week commencing on May 23. Full particulars on application to the Secretary.

H. TRUEMAN WOOD, Secretary.

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MISS MARJORIE EATON (Soprano).
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MISS ELLEN ELTON (Soprano).
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MISS JEANNETTA FRAZIER (Soprano).
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MADAME ADELINE PAGET (Soprano). Engaged: Forest Hill, "Elijah"; Croydon, Ballads; Brixton, Ballads; Mile End, "Samson"; Bristol, "Ancient Mariner"; Bow and Bromley, Ballads; Finchley, "Creation"; Victoria Hall, Ballads; Cirencester, "Elijah"; Northampton, "Ancient Mariner"; Newcastle, "Creation"; Hartlepool, "St. Paul"; Bournemouth, Ballads; Crystal Palace, Ballads. Address, 8, Argyll Street, W.

MISS PHILIPPINE SIEDLE (Soprano), at liberty for Oratorio and Concerts. 37, Grove Hill Road, Denmark Park, S.E.; or Hutchings and Co., Blenheim House, Blenheim Street, New Bond Street, W.

MADAME LAURA SMART (Soprano) requests that all communications respecting Oratorio, Operatic Recital, or Ballad Concerts be addressed, 44, Alexandra Road, London, N.W.; or, 50, Church Street, Liverpool.

MISS MEREDYTH ELLIOTT (Contralto) filled the void occasioned by the absence of Madame Antoinette Sterling, and the most thrilling of all the vocal items of the programme was her rendering of 'The Lost Chord,' which was a performance of unparalleled beauty.—*Southampton Times*. Address, 24, Studley Road, Stockwell, S.W.

MR. HENRY BEAUMONT (Tenor), late of Carl Rosa Opera, Drury Lane, Crystal Palace Concerts, &c., is now booking dates for next winter. Address, 49, Ladbroke Road, W.

MR. HOLBERRY HAGYARD (Tenor). Engaged: April 18, Crystal Palace, Ballads; 10, Diss, "Lay of the Bell"; 20, Cambridge, Ballads; 21, Halifax, "Creation"; 22, Clare, Ballads; 26, 27, Aylsham, "John Gilpin"; 28, Yarmouth, "Elijah"; May 4, City; 5, Cambridge, "May Queen"; 9, Kettering, "Eli." Others being arranged. N.B.—At liberty for Engagements during summer months, or would join Concert Party on Tour in September. For terms, references, &c., address, Trinity College, Cambridge.

MR. ALFRED KENNINGHAM (the Tenor of St. Paul's Cathedral) begs to state that his only addresses are as above, or Grovedale, Parsons Green, S.W., where all communications should be addressed. He will sing: Dr. Stainer's "Daughter of Jairus," Kensington; Gounod's "Redemption," Kensington; Sacred Concert, Finchley Road; Mendelssohn's "St. Paul," Croydon; Ballads, Carlisle; Ballads, Ashburne (Derbyshire); Cowen's "Rose Maiden," &c., Oakham; Festival of the Sons of Clergy, St. Paul's Cathedral, &c.; and several engagements of Mendelssohn's "Hymn of Praise" for Jubilee Festivals.

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MR. BROUGHTON BLACK (Baritone) begs to announce his APPOINTMENT to ST. PAUL'S CATHEDRAL, and to request that all communications be addressed to 71, Reighton Road, Upper Clapton.

MR. FREDERIC KING begs to announce his REMOVAL to St. Fillans, 19, Canfield Gardens, Finchley New Road, N.W., where communications respecting engagements may be addressed.

MR. F. ST. JOHN LACY (Baritone Vocalist) requests that all communications concerning Engagements be addressed to N. Vert, Esq., 6, Cork Street, Bond Street, W.; or for At Homes, &c., to Mitchell's, Old Bond Street, W.

MR. W. H. BURGON, late Principal Bass of the Carl Rosa Opera Company, and also of the Royal Albert Hall Choral Society, Sacred Harmonic Society, &c., begs to give notice that he is now at liberty for Oratorios and Concerts. All communications to 24, Kildare Terrace, Westbourne Park, W.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1887.

"THE GOLDEN LEGEND" IN BERLIN.

So many fragmentary and varying reports have got into circulation regarding the adventures of "The Golden Legend" in Berlin, that it may be well, in the cause of truth, to tell the whole story as plainly and consecutively as possible. Its chief interest, we may at once allow, arises from the attitude of the Germans towards an English composer and English music. On this matter we shall have a word or two to say in the proper place.

The performance of Sir Arthur Sullivan's work in the German capital was brought about by Dr. Carlotta, a gentleman well known in the literary and artistic circles of Berlin. Dr. Carlotta had long been an admirer of our composer. An excellent English scholar, he had enjoyed to the full the Gilbert-Sullivan operas, and had supported the enterprise which took the "Mikado" to Germany. Naturally, therefore, he felt much interest in "The Golden Legend," desiring that it also should be heard by his countrymen. During a visit to England last winter, Dr. Carlotta suggested that a performance of the work should be given in Berlin, under his own management. To this, of course, there could be no possible objection on Sir Arthur Sullivan's part. The composer was gratified by so practical a compliment, and cheerfully undertook to further the project by every means in his power.

Some correspondence followed Dr. Carlotta's return to Berlin, principally with regard to the engagement of Madame Albani and Mr. Edward Lloyd for the principal parts. The composer naturally desired that the help of these eminent artists should be extended to his music in its foreign venture, but for some reason or other, nothing came of the suggestion, and the names of the two English singers dropped out of the matter altogether. Meanwhile Dr. Carlotta was busy enough in Berlin. He himself prepared a German version of the book; an adequate chorus (the Sternsche Vereinschor) and the Philharmonic orchestra were engaged, and so much interest made in high quarters—where Sir Arthur Sullivan had staunch friends—that the use of the Royal Opera-house and the advantage of all its resources—principal singers, &c.—were granted. Not only so, but, by august desire, the time of performance was made to fall within the week of the Imperial birthday festivities. The most brilliant good fortune thus seemed in store for the English musician and his piece; but in the extraordinary degree of it lay a certain amount of danger. There was an obvious risk of offending native susceptibilities in exact proportion to the measure of unusual favour enjoyed by the foreign visitor. Moreover, some previous circumstances tended to increase this risk. German jealousy had been much excited by what was thought an unfair preference of English painters in the award of honours connected with the Art Exhibition. This again was connected with the strong English feeling which our Princess Royal keeps alive in her German home, not altogether to the satisfaction of her adopted countrymen. A variety of circumstances thus combined to neutralise any advantage likely to result from the particular favour enjoyed by Sir Arthur Sullivan and his work.

As soon as all arrangements had been made, and it appeared that there was a disposition in high quarters to make the performance of "The Golden Legend" a

special event, the composer could do no less than agree to visit Berlin, and superintend the work done. In due time, therefore, Sir Arthur Sullivan made the long journey from the sunny, though unstable, Mediterranean shore to the cold and cheerless German capital; doing so in full confidence that, for the credit of German executive art on a conspicuous occasion, the most perfect preparations had been made to do justice to the music. At once his troubles began. No rooms had been engaged for him, and the hotels were crowded to the doors by visitors for the birthday festivities. At last, however, our composer secured—it was fortunate that he had a long purse—a suite of those gorgeous apartments which nearly all large German hotels keep up for the princes and princelets of the country, when their highnesses and serenities deign to travel. Installed amid an impressive splendour of upholstery, the English musician began to investigate the conditions of the forthcoming performances. He learned from Dr. Carlotta that the principal singers were those of the Court Opera, that the band and chorus were all right, and the prospects of the two representations as roseate as could be desired. Whereupon, Sullivan slept in peace.

Work began with the following morning. Our composer first went through "The Golden Legend" with the bass, Krölop, and the tenor, Rothmühl. They were evidently safe, and no anxiety disturbed the Englishman's calm confidence in the appointed order of things. Madame Lammert, the contralto, then passed in review. She was less satisfactory than the men, but no very serious fault could be found. On the next day, Sir Arthur presented himself at the apartments of his *prima donna*, Pattini, a charming person of amiable manners and pleasant address. The two went to the pianoforte and laboured through the music of *Elsie* with a fair measure of good results. It was evident that the young lady, with her small voice and inexperience of such work, could not give complete satisfaction, but no reason appeared for serious mistrust of the result. Another private rehearsal with Pattini took place the following day, and then came the full rehearsal, in which, if at all, the strange musician from foreign parts would enlist the sympathy of those upon whom depended the fate of "The Golden Legend" in Berlin. Sir Arthur was at once upon good terms with his orchestra and chorus. His genial speeches and manner conquered their good will, and from first to last their hearty co-operation never failed. This fact, coupled with adequate ability on the part of voices and instruments, was some set off against the depression caused by an evident lack of similar feelings in other quarters. Although no indication of active hostility appeared, there was a want of sympathy more than sufficient to jar upon sensitive nerves. Our composer may possibly have been made to feel that he was an intruder. There are many ways of accomplishing that end without effecting a breach in good manners.

The rehearsal passed off fairly well. Chinese gongs, it is true, were a poor substitute for the bells used in England, and Miss Pattini, who, having a slight cold, sang *mezza-voce* throughout, was a little uncertain about her voice. But another private rehearsal with her would doubtless set matters right, and no anxiety arose. Then came the great night. The opera house presented a brilliant spectacle; the palace turned out a strong array of highnesses, imperial and royal, and something of the air of a State function was given to the occasion. Sir Arthur took his place, and the performance began with the clanging of the gongs. For some time all went well, but as soon as *Elsie* came on the scene there was an

end of hope. From the first phrase to the last Miss Pattini sang hardly a bar with correctness. Not only was she out of tune, but apparently unable to give the notes their right value. It became impossible, therefore, to accompany her, and in the well known passage for voice and English horn, "My Redeemer and my Lord," the conductor signalled the instrumental performer to stop. The agony of that ordeal to our composer may be imagined. He had to stand there and see his work ruined by incompetence not less complete than startling. No escape could be made, and the performance dragged on to the end of what must have seemed interminable length. The audience suffered also, but were quick to mark their approval of certain numbers by way of consoling the unfortunate composer. "Slowly, slowly up the wall" was one of the pieces thus well received, and the Evening Hymn drew forth sustained applause, though not sung with the effective attention to *nuance* which obtains in England. The Berlin chorus marched through their work like soldiers, steadily, firmly, mechanically. At the close of the performance, the conductor-composer met Count Hochberg, Intendant of the Royal Theatres—Von Bülow's Count Hochberg—and his words to him—"This is ghastly!"—could have no more than faintly expressed an overwhelming feeling. Then arose a question of the final Concert. Miss Pattini could not be thought of a second time. She was manifestly impossible. What was to be done? While the Intendant and the composer were thinking out this matter, a soprano—Miss Beeth—came up, and Hochberg suggested that she should take the part of *Elsie*. The lady in question being an artist of acknowledged ability, Sir Arthur Sullivan saw a chance of escape from a desperate strait, and preferred his request, no doubt with the hesitation becoming a man who seeks to impose a heavy task upon an unprepared singer. Miss Beeth shrank from the sudden offer, but could not well refuse, since her Intendant backed it up. In fine, she accepted the part; but then it became necessary to postpone the performance in order to give time for study. It turned out that the theatre was available on the following Saturday, and for that night the second Concert was fixed.

Still Sir Arthur Sullivan did not feel happy. He dreaded the outcome of what, after all, was an experiment with the new soprano, who, at best, could only study her music superficially in the time available. Excited by contemplation of another *fiasco*, our composer resolved upon a bold stroke: he would telegraph to Madame Albani, who was at Antwerp, and beg her assistance. The wires carried the message, and, after a time of bitter suspense, brought back a reply:—Albani would come, and could reach Berlin on Friday. Saved! The distressed English musician felt a relief quite as great as that which Bunyan's Pilgrim experienced when the burden fell off his back. Sir Arthur at once sought out Miss Beeth, and explained to her the important reasons which had led him to secure Madame Albani. But there was no need for apologies. The lady seemed heartily glad to escape from a position into which she went reluctantly, and a very pleasant interview ended with good will upon both sides. Now another difficulty arose. The chorus agreed, in the kindest manner, to sing again on the Saturday night, but on enquiry after the orchestra, Sir Arthur found, to his dismay, that they were engaged for a Concert to be given by some *virtuoso*. Now almost worried to death, our composer called in Mr. Wolff, the well-known agent, who succeeded in clearing away the obstacle by persuading the *virtuoso* to give his Concert on some other night. Sir Arthur is under a great obligation to the gentleman in question for so

kindly putting himself to this inconvenience, and showing the true brotherly spirit of a fellow-artist. As for the soloists, Lammert, Rothmühl, and Krolop, they were simply commanded to repeat their former service, and no trouble arose in connection with them. Madame Albani arrived in Berlin at the time appointed—she sang in Antwerp on the Thursday evening—and, at last, all was safe for the second Concert.

Concerning the performance on this occasion there need not be much said. Madame Albani did her very best; the other principals, the chorus, and the orchestra were in like sympathetic mood; the audience showed marked satisfaction with the music, and the good ship "Golden Legend," after much buffeting with angry waters, rode safely in port. But not quite unmolested, for the press opened fire with remarkable viciousness and unanimity. Indeed, the agreement of the Berlin critics proved too much. It is barely possible for a number of men, partisans of various musical sects, and having individual tastes, to think alike about a work to which their attention is simultaneously directed. The chances of such a result may, at any rate, be set down as a "neglectable quantity" in any calculation beforehand. Yet, curiously enough, the Berlin critics were of one mind in condemning a cantata as to which the enthusiastic admiration of English musicians and amateurs raises a presumption of merit. True the critics did not "damn" "The Golden Legend" with equal volubility and emphasis. Some did so by means of faint praise, but the majority were fiercely hostile, and all showed more or less of the jealousy to which the *Börsen Zeitung* gave voice with Bismarckian directness when it exclaimed, "Was macht dieser Fremde hier?" The *Börsen Zeitung* is a blundering tactician. It let the cat out of the bag in sight of all men, and gave a key to the mysterious unison of its contemporaries. "What business has this foreigner here?" The writer, and his more artful fellows, may rest assured that the words will be remembered in time to come, and perhaps find a troublesome echo on the banks of the Thames.

We have no present space for quotations from the German papers now before us, and must ask our readers to wait awhile for an opportunity of becoming more closely acquainted with the leaders of Berlin musical opinion. Enough for the present that one of their chief arguments is based upon the improbability of the author of the "Mikado" achieving success in the loftier region of dramatic cantata; and that we can see between the lines, sometimes in the lines themselves, a lofty contempt for English art. Wrapped up in their self-sufficiency, unconscious of the fact that their country is falling behind in the race for musical honours, and wholly ignorant of the immense progress made by England in recent years, these writers are living in a Fool's Paradise, and behaving to match.

Sir Arthur Sullivan was not the only man attacked, nor was his music the only thing abused. The title-page of the German version described the work as "nach der gleichnamigen Dichtung Longfellow's aus dem englischen Texte Joseph Bennett's, Deutsch bearbeitet von Dr. C. Carlotta." This, of course, was partially misleading, because Mr. Bennett did not write a single word of the English text, his task being simply one of arrangement and adaptation. Some of the wise men of Berlin were taken in by the error in statement, and viciously girded at the poor, innocent adaptor, punishing him for sins which are Longfellow's, if sins they be. They seemed to regard the changes made in the original legend by the American poet as another example of English impertinence, and were particularly hurt because *Lucifer* "exhibited"

alcohol to *Prince Henry*. Their susceptibleness on this point is curious and much more difficult to understand than the apparent belief of some of them that Longfellow wrote in one language and Mr. Bennett in another.

We have now laid the whole story before our readers, who will draw their own conclusions from it, and, probably, consider the fact proved that English music has no chance in Germany while the present state of irritation and jealousy continues. We pronounce no opinion as to the rumour, originated in Berlin itself, that the critics met together before "The Golden Legend" was performed, and agreed to act in the spirit of the *Börsen Zeitung*: "What business has this foreigner here?" What with personal discourtesy and national animus, the case is bad enough apart from any such aggravation.

CARL ROSA AND ENGLISH OPERA.

THE name of Mr. Carl Rosa has been so long associated in the public mind with the performance of opera in English, that his opinions and views upon the subject are entitled to attention and consideration. For many years past he has been at the head of an operatic company consisting of various artists, English, German, and American. He has presented many operas, English, French, German, Italian, and so forth in the "native speech of this our island." He has placed upon the stage versions of operas by foreign composers, and has commissioned rising English writers to produce works suitable for his company. These, if they have not all been successful, at all events lead the public to believe that he is thoroughly in earnest in his endeavours to establish the best possible substitute for a national opera. He has been strenuously supported by the press as well as by the public. He has had to struggle against the most adverse circumstances, but he has bravely surmounted many difficulties, has smoothed down prejudices, and has won a position which entitles his sentiments on the subject of English Opera to be received with respectful attention. His opinions have been well known to his friends for a long period, but the public has little or nothing to do with a man's opinions so long as they are restricted to private declarations. When they are expressed publicly another face is put upon the matter. They may then be sifted and examined as publicly, and their true value may be assessed. In the April number of an excellent new serial, "Murray's Magazine," issued by the world-famous publisher whose name it bears, Mr. Carl Rosa has written an article on "English Opera." Coming from so eminent an authority, the article possesses greater importance than that which might be gathered from its literary character.

Mr. Rosa confesses at the outset that the words "English Opera" look strange. "If in Paris," he says, "a Frenchman were heard speaking of going to the French Opera, or in Germany to the German Opera, or in Italy to the Italian Opera, would he not be thought eccentric? But here, in England, it is found necessary to specify opera sung in the language of the country as *English Opera*: where, on the other hand, till very lately, when Italian Opera was prosperous, people spoke about going to 'the Opera,' it not being found necessary to particularise it as Italian Opera." The reason is not far to seek. Englishmen are tenacious of customs and definitions. Italian Opera was the first established as a form of entertainment in this country. Therefore it was "the Opera." Performances in French, German, and English following later, required to be designated according to their several qualifications.

Mr. Carl Rosa, in his article, comforts his readers, however, by assuring them that notwithstanding the strangeness of the look of the words, and the eccentricity which would be associated with the similar expression when it was employed by a foreigner, "England does not stand alone amongst countries where opera, sung in the vernacular, has had to fight a battle against opera." He further expresses his intention in his paper "to show why this Cinderella in musical art has occupied this ignominious position so long," and what justifies him "in supposing the Prince of the fable is fast approaching to raise her to that position which she is entitled to occupy."

In pursuit of this design, he at once proceeds to state his opinions concerning subventions. He thinks that the English Parliament would never subsidise a national theatre, because, as he affirms, of the puritanism still existing in the country, which would "raise forces enough to rebel" at any attempt to deal with the public funds after this manner; and he refers to one of the leading Liberal papers of the North, which has had, as he says, only two notices of theatrical performances "since its creation over a hundred years ago," as a proof that puritanical notions may influence a journal in its views concerning art, and consequently all its readers. He nevertheless implies that a State subvention would be acceptable even when he asks, and replies to his own question, as follows:—

"But is subvention from the State essential to put opera on a firm and financially sound basis? I think not. In subventioned theatres the manager is handicapped to a certain extent. In Paris he is obliged to produce a certain number of original French works every season; and as you cannot satisfactorily buy new works by the yard, the result of these productions is not always an advantage to art. He is also restricted to a prescribed class of *répertoire*, out of which he must not venture. He has to pay enormous taxes, amongst which the 'Droit des Pauvres' is the most formidable; and, above all, he has to take into account the wishes and influence of many, headed by 'Monsieur le Ministre des Beaux Arts,' &c."

On the other side it may be asked—Are there no compensating privileges to set off against the "enormous taxes," and the deference to the wishes and influence of many? A manager has a large amount of power in directing the current of popular taste, and of ministering to pleasures which have, or ought to have, a high artistic aim. The principle implied in the existence of the subvention is to be found in the encouragement to art which it is supposed to foster. The *impresario* is selected, in the majority of continental theatres, less with the prospect of helping him to acquire a fortune, than as the medium for the discovery and encouragement of talent. If his own judgment is good, he will have no trouble in finding the best and most promising among the aspirants for fame within the scope of his requirements. The profits arising from the successful exercise of judgment will follow as a matter of course. There may be hampering conditions associated with the subvention, but these are known, and, of course, are willingly accepted. They have the effect of holding the manager in reasonable check, for often, if left to himself, he can make or mar the success of a work he has found it worth his while to produce. Mr. Rosa thinks that, although the restrictions in France are bad, "Italy is in an even worse position. Though the municipalities give a grant to the theatres, varying according to the importance of the towns, the manager is the absolute

tool of everybody. The towns do not only appoint a committee to look after their general interests, which would be quite fair, but separate committees for each different department. There is a committee for the scenery, a committee for the dresses, a committee for the ballet, and so on. Above all, there is the *Editore* (the music publisher). He is the prime factor with whom managers have to reckon. He dictates which work shall be performed, and which shall not; he ordains which artists shall be engaged, and which shall not; and with all these masters to serve, the *impresario* has only one duty to perform, and that is to pay—or not to pay—the piper; and he mostly does the latter! In fact, no one who values his independence would accept such a position. The action of the publisher in Italy with regard to art, may be undesirable according to Mr. Rosa's views, but it may be necessary according to the state of things in the "land of song." The question is whether matters of art could be improved, if the manager were allowed to occupy a position in England equivalent to that of the publisher in Italy. It is more consistent with reason to assume that the composer would be in better case when he has the publisher to look after his interest in preference to the manager. The interests of the composer should be the chief consideration after the interests of the public have been satisfied. The existence of the subvention would seem to secure these ends sooner than they could be obtained at the hands of a private manager. Mr. Rosa disposes of the question of State or municipal subvention without approaching the subject in a satisfactory way. He is a manager, and, therefore, looks at the matter from the point of view occupied by his position. From the public side another aspect appears. The universal admission of the advantages of the subvention in places on the Continent, does not arise from an amiable eccentricity on the part of foreign states and cities. The practice has been retained through many varieties of political and social opinions, and it must therefore be held as valid because it must be felt to be good. It could possibly be proved to be so in many ways, the chief of which would doubtless be found in the advantage it places in the hands of the public in controlling the prejudices and the vagaries of a manager, and compelling him to labour for art as well as for his pocket.

Mr. Rosa thinks that a more healthy state of things exists in Germany, though "everywhere a certain baneful control from the powers above is felt, but still not enough to jeopardise the artistic result." "With all that," he says, "I think Germany, as far as opera is concerned, is not progressing either in creative or executive power."

This is his conclusion after saying that:—

"The German loves opera. Opera in Germany occupies the same position among national amusements as sport does in this country. There you will as often hear a new tenor spoken of in clubs, restaurants, and railway trains, as here the horse on which the odds are laid for the Derby. But it is more than an amusement; it is considered as a part of musical education. A German will go to hear a new work more than once, if beyond his conception the first time. An Englishman, once bored, will with difficulty be made to return; and this is the reason why light opera, opera bouffe, and burlesque have the advantage in this country. They are so easy to digest after dinner."

Apart from the assumed difference in their love for opera among the two nations, it should be remembered that the prices in a German theatre are very small, in an English theatre very large. A German can hear five or six performances from a comfortable

seat, for the same amount which an Englishman is expected to pay for one. A lover of music of either nation will not grudge having spent two shillings for a bad performance, and will not be much hindered by the cost, if he desires to patronise the theatre in the hope of hearing something better next time. If he has to pay half-a-guinea for a single visit, he hesitates before making a second venture. So long as the theatre is considered as a place of amusement, amusing things will be preferred to dull entertainments. A few only may be attracted by what they consider to be a sense of duty, to favour things which are affirmed to belong to the domain of high art; but the general public will only give their support to matters in which they feel an interest. The existence of the subvention, to a certain extent, secures to the public, through the medium of the *impresario*, the quality of mental pabulum required. Where the subvention does not exist, the manager is, in duty bound, obliged to exhibit some deference to the wishes of his subscribers. If he has no such support, and depends entirely upon the public, it is his business to ascertain the drift of the public mind, and to act accordingly. A manager may be clever enough to steer clear of the influences which are for ever surrounding him, influences which may cause him to swerve from his duty to the public, and to pursue his own course heedless of the advice and counsel ever at his command, with or without the asking. Under the principle of the subvention, it appears, he has to submit to this sort of official, and unofficial, interference.

Mr. Rosa thinks that the means to build up an establishment of National Opera are ready in England. The chorus at a Leeds Festival, he affirms, proves the existence of the raw material. The temptations offered by the chances of making success as ballad singers deter young artists from studying for the stage. There is, unfortunately, no special Training School for Operatic or Dramatic Art in England. The recent attempts at operatic performances made by the pupils of the Royal College of Music and the Royal Academy, show that some thought has been given to this "part of the student's education at our musical institutions," but the experiment requires to be frequently repeated in order to produce satisfying results. Instrumentalists are in abundance, audiences are ready, and there are composers enough to provide a nucleus of original works under proper encouragement. The establishment of English opera as an institution must be made, like other British institutions, of small beginnings, perseveringly maintained. If all the previous efforts to establish English opera had been continuous, each one an improvement upon the other, there would be a different tale to tell this day. If a subvention had been granted in England, we might have had a National Opera long ago. Opera, as it exists in France and other countries, working with the highest artistic aims, would not live without State or some other extraneous aid. If the question "Will it pay?" has always to be considered, the elevation of art and the fulfilment of more exalted aspirations is not possible. It has been a misfortune for music in England that opera has been almost always in the hands of one manager for the whole country. Monopoly is always bad for art. Mr. Rosa, when he calls English opera the Cinderella of musical art, is not without reason on his side. It has been a drudge among entertainments. The most careless of country managers would never think of presenting any dramatic work after the manner in which many an opera has been placed upon the stage in England. An army of four, a chorus of six, a band of eight, eked out with furtive accompani-

ments on the harmonium and pianoforte, with other disadvantages, are not the means whereby art can be elevated, and opera as an entertainment be made greatly in demand. The fact that such exhibitions have been well patronised is a proof of the love of the British public for this form of art-work. Mr. Rosa's great success has been due to the excellence of his artists, and the care generally taken with his productions. If opera can be made successful as a private venture, Mr. Rosa thinks there are good grounds for the hope of a permanent establishment of National Opera, concerning which he declares himself to be "inclined to take a sanguine view":—

"I do not admit National Opera to mean opera by British composers alone. No country in the world carries out this theory. In France, Meyerbeer, Weber, Mozart, Rossini, Verdi, Donizetti, Gluck are admitted at the Grand Opéra. In Italy, Mozart, Wagner, Meyerbeer, Halévy, Bizet, Gounod, Massenet, Goldmark, &c., are included in the *répertoire*. In Germany, all nations are drawn upon, even England. Why, then, should England, which cannot yet claim (though I think the time will come when it may) a national school of composers, expect to have a *répertoire* exclusively of home manufacture? I think, without disparaging former efforts, that this notion as regards English Opera has been the principal rock on which the ship has foundered."

Here Mr. Rosa appears to have forgotten that every serious attempt to establish opera in London has been distinguished by the production of foreign works as well as English. The English versions of "La Sonnambula," "Fra Diavolo," "The Crown Diamonds," "Faust," and other works, were at one time more popular than those in the original tongues, because they were more frequently performed in the vernacular.

"When I made up my mind to fight the battle over again, I resolved not to depend entirely on English productions, but to give them a fair chance at every available opportunity, and I certainly think the English composers have fairly come up to the mark." Before a National Opera can be established, the "raw material" must be worked up. The great Schools of Music in England should provide opportunities for the training of singers for the lyrical stage, upon sustained principles, not spasmodic efforts. As State subvention cannot be obtained, some other means must supply the demand when it is called into being.

Mr. Rosa places his finger upon certain spots which are felt to be weak in our musical organisations, but he goes out of his way to lay a sweeping charge against the motives which influence artists. The absence of histrionic power may be supplied if it were possible to call into existence an institution where young singers can learn to rid themselves of the awkwardness of which he complains. He admits that "considering the circumstances, it cannot be said that, as a whole, an English singer is devoid of talent for the stage." But it can scarcely be considered fair or just when he affirms that "what an English singer does want, as a rule (of course there are exceptions), is more love for his art, and just a little less for his pocket." This charge is one which may or may not be applicable, but anyway it has a tinge of ingratitude, coming as it does from one for whom artists have done so much. *Tu quoque* is no argument, but is it not possible that the English singers may have justice on their side if they make the same charge against managers?

All through his article Mr. Rosa seems to contend that matters of art may be left to the *impresario* to deal with. He promises at the outset to show, if

possible, some of his reasons for believing in a brighter future for English Opera. This he forgets to do. He breaks into a wealth of discursive matter instead. The would-be philosopher becomes the *raconteur*. He proposes but does not answer his own questions, he leaves them to be answered by others. He drops into anecdotal experiences of a manager's troubles, and gives a detailed consideration of the requirements for a successful operatic establishment. All these things are interesting, but the main question started at the outset is not approached. It may be eliminated from the series of stories of his own experiences abroad and at home, but the inexperienced reader is left in the dark as to what it is that "justifies him in supposing that the Prince of the fable is fast approaching to raise Cinderella from her ignominious position." The answer is inferentially furnished by another publication, namely, the Prospectus of "The Carl Rosa Opera Company, Limited," with a share capital of £100,000, of which 2,500 preference and 7,500 ordinary shares (£5 each) are offered for subscription. It is announced that this Company has been formed for the purpose of acquiring and developing the business of an English Opera Company. "Opera in England being in the exceptional position of not having any State subvention, it is considered that the best way to place this branch of music on a permanent basis, is by establishing a Company for the purpose." The Carl Rosa Opera Company possesses the nucleus for this purpose. It is proposed to secure a fixed home for English Opera in London, and for this purpose additional capital will be raised. Mr. Carl Rosa parts with the goodwill of the business he has established after so many years' experience, and there are other matters usually suggested in all new enterprises which need not be referred to now.

The disadvantages of a State subsidised Opera may be counterbalanced by the advantages of private enterprise such as is proposed. He refers in his article in the magazine to the benefits derived from private management of large matters of public convenience, as shown in the difference between English and foreign railways, and in this way prepares the reader for the limited liability scheme.

There can be no doubt that, with all his knowledge and experience, Mr. Carl Rosa is the right man to be at the head of such an enterprise. Considering all the trouble he has taken, and the anxieties he has undergone in the endeavour to establish English Opera as a permanent institution, it must afford him the highest satisfaction to obtain so substantial a reward at the end of his labours. But, it may be asked, is a company, identified with the name of one man, likely to promote the cause of National Opera? The Company, not being likely to be subjected to the pressure made upon a private individual, may find itself free to work for the elevation of Art. In this regard it has the highest wishes for success. A corporate body of this kind should be moved to more serious activity for Art than it would be reasonable to expect in a private person, however earnest his ambition.

The public will look to the Company to offer encouragement to native art and artists, and will support the venture, and enable the Company to earn the 12 per cent. promised, if the endeavour is made not only to minister to popular taste, but to lead it by right paths to higher elevations, such as are expected to be attained by the help of State subventions or subsidisations. It remains with the Company to show by their actions, so soon as they get to work, the possibility of earning this 12 per cent., but not on those principles which are said to guide the "young English singer as a rule."

THE GREAT COMPOSERS

BY JOSEPH BENNETT.

No. XXII.—GRÉTRY.

In his supplement to Fétis's "Biographie Universelle des Musiciens," Mr. Arthur Pougin writes:—"It is singular that at a time when musical history and biography have acquired so much importance, an artist like Grétry, whose influence has been so great and renown so considerable, is not the subject of a serious, profound, and exhaustive work." We quote these words as indicating a state of things which, naturally, is more marked in England than in France. It may even be that, to some of our readers, Grétry is little more than a name, while others may vaguely associate him with an opera called "Richard, Cœur de Lion," now no longer played. Our present purpose is to improve upon this, as far as the limits of a mere sketch allow. Grétry was a master who deserves to be better known. He filled a large place in the world of art during his active career, and the position he will ever hold in the story of operatic development is in itself a sufficient recommendation to studious notice.

The Belgian master's family had its origin in the village of Grétry—a little place not far from Herve, in the diocese of Liège. There it was seated for generations, and gave to Church and State men of local mark and standing. The Grétrys had a strain of music in their blood. Our composer's grandfather could form a small orchestra at any time by calling his children together, one of whom, François, ultimately followed the art as a profession, and played the violin with a certain amount of talent. In 1738 François Grétry married Marie Jeanne de Fosse, one of his pupils, a young lady of good family but small means. Marie, whose relatives opposed the match, had little or no fortune; this was her husband's case also, but the young couple, as lovers will under such circumstances, drew largely upon the bank of hope and cheerfully took upon themselves matrimonial responsibilities. The second son of this couple was born in February, 1741; some say on the 11th of that month, others on the 8th. We shall not weary the reader with documentary evidence on a matter of small present concern. It is enough to be certain that the infant, André Ernest Modeste Grétry, was baptised at the church of St. Nicholas, Liège, on February 11, 1741, and that, according to invariable usage, he could not then have been more than two or three days old.

At a very early age young Grétry showed musical sensibility; and, on one occasion, at least, childish curiosity about the origin of sound nearly had a fatal result. His mother's kettle was singing on the hearth, the boy upset it in the fire, and became enveloped in a cloud of suffocating and scalding steam, which left him, for a time, in very sorry case. Not long afterwards he joined the choir of St. Denis' Church, his trial piece being an Italian air adapted to sacred words. So well did the lad acquit himself that the Chapter gathered round in voluble admiration of his voice and skill. Young André's first music master was a veritable Solomon in one respect—he never spared the rod. It seemed, indeed, as though he sought to make up for neglecting the mind by paying extra attention to the body, which he whipped with no less ardour than frequency. Grétry refers to this person in his Memoirs: "He invented tortures wherewith to amuse himself, even making us kneel upon a short round stick, and knocking us over every time we moved. When he heard nothing but sighs and sobs he was most convinced that he had done his duty. Imagine what I suffered during four years spent in that horrible inquisition." On escaping from

this continental Squeers, André passed under the authority of Simon Leclerc, who is described as a mediocre musician, but devoted to his pupils. Leclerc also ruled with a rod of iron—it was the fashion of the age—but Grétry's enthusiasm for music could not be whipped out of him by its professors. He made rapid progress, especially in reading at sight in different clefs, though it does not appear that he studied any instrument. About this time an Italian company visited Liège, playing the operas of Pergolesi and other masters of the same period; assisted by a local orchestra, wherein André's father held one of the violins. During the whole season the lad enjoyed free admission, warming up his enthusiasm with each successive performance, and becoming so ardent that, on being put under Nicolas Rennekin for harmony and counterpoint, he fretted sore against the drudgery of preliminary studies. He, forsooth, must plunge at once into motetts and fugues, orchestral symphonies and pianoforte sonatas, as though his good genius had made him independent of customary methods. Some of these works were actually performed at Liège, to the enormous delight of the young composer, and also to his benefit, since they brought him under the notice of a clerical amateur, Canon de Harlez, who suggested a course of study in Rome, then the head-quarters of European music. The worthy priest did more than this; he obtained from the College Chapter a grant for the lad's expenses and sent him on his way rejoicing. It may be that the Chapter were glad to get rid of our young musician, who had lost his boyish treble, while the rupture of a blood-vessel when straining at a high note made him risky as a vocalist in any capacity. But, from whatever motive, Grétry's spiritual pastors and masters did the right thing by him and laid the foundation of his fortunes.

Grétry was eighteen when, in the latter days of March, 1759, he set out from Liège to walk to Rome, having as his companions an Abbé, a young surgeon, and a gentleman who gained his living by evading custom-house officers—a respectable and praiseworthy profession, then held in general esteem. The party were two months on the road, and pretty well "used up" when they caught sight of the dome of St. Peter's. Bidding his fellow-travellers adieu, Grétry sought out a college founded by a Liègeois, as a home for students from his native city, with a right of residence during five years. There he took up his abode, and placed himself under Casali, preparatory to going through a regular course of instruction, almost from the rudiments upward. Casali would hear nothing of motetts, fugues, and symphonies. The flowery land where such things rightfully grow can only be reached by painful travel through the arid regions of harmony and counterpoint. This fact Grétry's master impressed upon his pupil so effectually that the young man submitted with a fairly good grace. Presently occurred an event which had much influence upon Grétry's future. In 1760, Nicolas Piccinni brought out, at Rome, his comic opera, "La Cecchina ossia la Buona Figliuola," with immense success, and the youthful Liègeois was greatly struck by Italian fanaticism for its engaging and simple melodies. It is said that, when he called upon the composer, Piccinni received him coldly, and gave much offence to his self-love, but that did not prevent Grétry from allowing himself to be influenced by the popular master's method and style. At this time the young man had made his talents so far known that the director of the Alberti theatre invited him to compose an intermezzo, "Les Vendageuses," for the Carnival. Grétry scored his first success with this piece, and was serenaded the next morning by the town drummers, only an hour or two before

the Governor of Rome summoned him to the Municipal Palace to receive castigation for permitting encores without waiting for the dropped handkerchief by which that functionary or his representative signified the gubernatorial assent.

After his initial success, Grétry received offers from other Roman managers, but a resolution to visit Paris prevented their acceptance. What seems like an accident called him to the banks of the Seine. A member of the French Embassy, having given him a copy of Monsigny's "Rose et Colas," Grétry was so struck by the composer's declamation and melodic form that he determined to study at the head-quarters of Gallic art. Accordingly, after having lived nine years in Rome, he set out for Paris on the first of January, 1767, taking the Geneva route, and finding the city of Calvin attractive enough to make him halt there. For a while he lived by giving lessons in singing, but soon tiring of that occupation, he set new music to a condemned opera of Favart and Blaise, and had it performed by a French company then playing in the town. Of this, his first French work, the master wrote in his *Memoirs*: "It had a success which encouraged me. The public filled the house six times—a good deal for a small town like Geneva." So much was he encouraged that he addressed the following letter to Voltaire, then living hard by:—

"Monsieur: A young musician arrived from Italy, and some time settled in Geneva, would try his feeble talents upon a language which you each day enrich by your immortal productions. I vainly ask the men of spirit in our neighbourhood to come to the help of a young man full of emulation. The Muses have fled before Bellona, and, doubtless, taken refuge with you, Monsieur, and I implore your intercession with them, assured that, if you grant my prayer, they will instantly be favourable and never desert me."

Being ill at the time, Voltaire excused himself from writing a reply, and sent a verbal message to the effect that he would receive Grétry at Fernay. The young musician lost no time in availing himself of this gracious offer; making it a first duty to apologise for addressing his host without an introduction. Voltaire put the apology aside: "I was delighted with your letter, and, having heard of you, I wished to see you. You are a musician, and you have *esprit*. That is so rare that I cannot but regard you with lively interest." During the rest of the year spent by Grétry in Geneva, he was often at Fernay, whose illustrious occupant finally persuaded him to start for Paris and try his luck on that greater stage.

Having settled down in the French capital, our Liégeois was more often seen at the Comédie Française than at the lyric theatres. In studying declamation, as illustrated by Clairon, Talma, and other great actors, Grétry was simply carrying out the task which Monsigny's opera had suggested to him at Rome. He believed that the nearer lyrical declamation was brought to the best models of speech, the truer and stronger it would become. Here lay his great artistic principle, from the following of which he never swerved. Meanwhile Grétry looked about for a poem to set to music, and, *faute de mieux*, decided on one, "Les Mariages Samnites," by an obscure amateur author. The piece having been composed, the question of performance presented another difficulty, for the removal of which Grétry sought the influence of M. l'Abbé Arnaud, the same who afterwards so conspicuously fought in the Gluck-Piccinni squabble. Arnaud introduced our young musician to the Comte de Creutz, Swedish ambassador, and he, musical fanatic as he was, promptly arranged to give "Les Mariages Samnites" a hearing in his own house. For this purpose he called in Trial, the

conductor at the Opéra, who at once made up his mind that he would both obey the Count and damage Grétry. The performance, it is said, sent everybody to sleep; while, to make matters worse, the poem was rejected at the Comédie Italienne. Grétry's friends then persuaded him to adapt his piece as a grand opéra, but the month's labour this cost him was as good as thrown away, owing to the machinations of the French artists. On returning home, after a disastrous rehearsal at the Swedish Embassy, Grétry found an anonymous letter, which exposed the whole plot. It said: "You fancy, honest man of Liège, that you will figure among the great ones of this capital. Disabuse yourself, *mon cher*; go home to your compatriots and let them hear your uncouth music, in which there is neither sense nor reason." In the midst of all this Grétry was not without his consolations, and the result of a commission entrusted to him by Voltaire must have brought a sardonic delight. He was charged by the sage of Fernay to lay before the managers of the Comédie Italienne two libretti, "Le Baron d'Otrante" and "Les Deux Tonneaux." These were Voltaire's own, but the fact was not to be revealed, and the directors saw in them only the productions of a young provincial poet. As such they adjudged them to be pretty fair; needing some alterations, but, on the whole, indicating the author as a man of whom something might be made. With a view to make something of him, the directors requested Grétry to bring his young friend up from the country. All this was duly reported to Voltaire, who greatly enjoyed the fun.

On reviewing his Parisian experience, as far as it had gone, Grétry made up his mind to quit France. He was disgusted with the intrigues and miserable jealousies of the capital. He would flee away, and from them, at any rate, be at rest. But the Swedish ambassador intervened in favour of another trial. This time he sent Grétry to Marmontel with a letter, saying: "Here is a young man in despair, and on the point of drowning himself, if you will not save him. He only wants the book of an opéra-comique to make his fortune in Paris. He comes from Italy. The unhappy young fellow is without resources; he begs me to recommend him to you." Marmontel behaved very well in the matter, and shortly afterwards sent Grétry a two-act piece, "Le Huron," which was quickly set to music, and produced on August 20, 1768. Its success, immediate and great, once more put the composer in good heart. "If I ever passed a pleasant night," he wrote in his *Memoirs*, "it was the one which followed that happy day. My father (who died some weeks before) appeared to me in a dream; he held out his arms; I rushed towards him uttering a cry which dissipated the sweet vision. Dear author of my being, how sad for me to think that thou canst not rejoice in my first success." "Le Huron" took the public fairly by surprise. The composer, having been announced as Gretri, was regarded as an Italian, and the gossips said "Now we are going to have roudades and *points d'orgue* without end." What was their astonishment at hearing sober and *naïve* melodies, marked by original forms and perfect adaptation of sound to sense! They came to mock and remained to applaud. "At last," writes a biographer (Gregoir), "Grétry was saved. Marmontel, censured yesterday for associating himself with a stranger, is praised to-day. Yesterday Grétry could induce only one poet to write for him; to-day all are at his service. See how the world gives an example of fraternity. Yesterday actors and artists laughed at the Belgian composer; to-day all Paris dwells upon his talent." Grétry's name even appeared on the sign-boards of shops.

One enthusiastic, or wary, tobacconist, living near the theatre, painted over his door: "Au Grand Huron. N—, Marchand de Tabac," and simple-hearted Grétry bought a pound of his wares for luck. Voltaire duly heard of his young friend's success, while the journals of the day busied themselves in discussing his talent. A writer in the *Journal Littéraire* said: "A man has come very superior to those by his marvellous art of making much out of little; that is to say, of obtaining great effects through very simple means. He is M. Grétry, the Pergolesi of our day. Young though he be, he appears to hold the secret of nature. At the first stage of his career he has gained his end, his first work, 'Le Huron,' being a masterpiece. For himself, it is to be feared that, pursued by envy, burning with a thirst for glory, and being sufficiently well received for his reputation, though too little for our pleasure, he will perish in the flower of his age. His enthusiasm is such that he cannot compose without a violent access of fever; then, dominated by the god of harmony, his imagination exalts itself, he yields to its transports, and reproduces the fabulous scenes of the ancient pythoness. It is not astonishing that his works reflect the warmth of his own feeling, and, in their turn, subdue and ravish all those who hear them."

Baron Grimm—the same who was afterwards mixed up with Mozart during his stay in Paris—wrote of Grétry in a similar strain:—

"This M. Grétry is a young man who has here made his first essay, but his first essay is the *chef d'œuvre* of a master, and places the author in the front rank. In all France, only Philidor can measure himself against Grétry, and preserve place and reputation. Grétry's style is pure Italian. Philidor's is somewhat German, and on all points less chastened. He attracts often by force and vigour; Grétry by a manner more soft, seductive, and voluptuous."

Thus successful beyond question, and with his position firmly established, Grétry began to think of marriage, and, with marriage, justice to a confiding woman. In 1768 he had taken into his house, without the benediction of the Church, a certain Jeanne Marie Grandon, daughter of a Lyons painter, who was master of the celebrated Greuze. "She was alone," writes a biographer (M. Jal), "without a father, and with a mother living 120 leagues from Paris. Why and how came she to be alone? and to whom was she confided? I know not, but what woman will throw the first stone at this sinner? A priest took pity on her, on them, and wrote to the imprudent mother demanding her consent to a marriage, which the lovers desired, and circumstances made necessary. At first the angry parent refused; but the poor girl was so afflicted, the couple were so interesting, and the proposed son-in-law had so good a future in prospect that, at last, she consented. The marriage had, however, to be postponed in consequence of Grétry's state of health, and did not take place till 1771. In the interval a daughter was born, and baptised as Andriette Marie Jeanne. The wedding was celebrated on July 3, in the year just-named, and consummated a union which, risky in its beginnings, proved one of unalloyed happiness. All this time the master was going from success to success. His second work, "Lucile," pleased Paris as much as did his first. A critic said of it: "Grétry, by his natural melody, by his happy adaptation of music to words, had the power to thrill the heart of the masses, and excite in the spectators tender emotions and agreeable sensations. What a pity that there are not more like him to-day! for most modern writers sacrifice charm to learned structure." "Le Tableau Parlant" followed "Lucile." "Le Tableau Parlant" was Grétry's answer to those

who accused him of making the Opéra Comique audience weep, and denied to him the power of being gay. "Le Tableau Parlant" is a laugh from beginning to end, and the product of a merry time, since the author assures us that during the two months of its composition, in 1769, singing and laughing were his constant occupations. It is claimed for these early works of our master that they gave the Opéra Comique a new development. Thus M. Thurner, in his *Les Transformations de l'Opéra Comique*:—"Soon it (Opéra Comique) will submit to a prodigious change. Under the influence of a vigorous genius, it will penetrate more than ever into the human heart; it will speak the language of love; it will become in truth dramatic. A child of Flanders, nourished upon the works of Scarlatti, Pergolesi, Buranello, &c., was the author of that revolution which prolongs its influence down to our own time." "Sylvain" and "Le Déserteur" were other works of this happy period; after them coming "Les Deux Avares," "L'Amitié à l'Epreuve" (1770), and "Zémire et Azor" (1771), the most fortunate of the series, for reasons which the master himself exposed in his Memoirs: "I had just returned to life, and nature was new to me when I began that work. A fairy tale then agreed best with my situation. The opera engaged my attention during the winter of 1770: I had nearly a constant delight in working at it because I felt that it was at once a true and strong utterance; it even appeared to me difficult to bring together more of truth, expression, melody, and harmony. It was translated into nearly all languages." Dr. Burney heard "Zémire et Azor" at Brussels in 1772, and wrote of its music:—"The music of this opera is, in general, admirable; the overture spirited and full of effects; the ritornels and other pieces of symphony are full of new ideas and imagery; now and then, indeed, with the assistance of the singing, the airs bordered too much on the old style of French music. However, the melody is more frequently Italian than French, and the accompaniments are both rich, ingenious, and transparent, if it may be allowed the expression, by which I mean that the air is not suffocated, but can be distinctly heard through them."

(To be continued.)

BEETHOVEN: THE MAN.

(Concluded from page 204.)

BEETHOVEN was never married, and it has often been assumed, in consideration of his apparently harsh and rugged nature, that he was never in love. That is a conclusion to which the premises do not really point. Harsh and rugged natures are often most capable of the deepest feeling, and subject to the most powerful passions. In South America you will find mountains whose tops are adamant rock and eternal snow, but within whose recesses burn fierce and everlasting fires. So it often is with natures like that of Beethoven. Outwardly they appear to have no capacity for warm and tender emotions, whereas, inwardly, they experience those emotions in a degree unknown to the man whose sentiment oozes out at every pore. Ferdinand Ries tells us that the great composer was very often in love, though his attachments did not last long. He adds: "One day, when I was rallying him on the conquest of a fair lady, he confessed to me that this one had enthralled him longer and more powerfully than any—that is to say, full seven months." This may only imply a susceptibility to female charms, and it is pretty certain that when Beethoven really did fall in love, he remained faithful to the end, though the desire of his heart was never accomplished. After

his death, copies of three letters were found in his desk, and became the property of Schindler. They were addressed to a noble lady named Giulietta Guicciardi, particulars concerning whom Beethoven's friend and biographer did not consider himself at liberty to reveal. It has been contended, as in the famous case of Mrs. Harris, that there was no such lady at all as the one these letters point out; but, whatever Schindler may have been, he would scarcely tell a deliberate lie in saying that Beethoven sometimes commissioned him to make enquiries about her in after life; nor, indeed, was the master the sort of man to emulate Mr. Toots, and indite epistles to imaginary persons. The letters referred to are a curious mixture of the philosophic and the rhapsodical. From the tenor of the first it appears that the lady had expressed impatience either at her lover's absence, or, perhaps, at his want of decision. How do you suppose he advised her to console herself? Let his own words answer. "Why this deep grief when necessity compels? Can our love exist without sacrifices? Can you alter the fact that you are not wholly mine nor I wholly yours? Ah, contemplate the beauties of Nature, and reconcile yourself to the inevitable! Continue to be my true and only love, as I am yours. The gods must ordain what is further to be and shall be." Beethoven's method of treating the lady's impatience was certainly peculiar, and it is curious to note how, with a half-pagan philosophy, the master advises his beloved one to seek comfort in the beauties of Nature. Few young ladies, I take it, would see the force of this. When in pouting mood they can understand soothing words and endearing protestations, but a recommendation to take a walk in the fields and learn contentment from the serenity of Nature would hardly have a calming effect. To Beethoven the counsel was perfectly natural. Amid rural sights and sounds he forgot all his troubles. There is a good deal of philosophy in the second letter, but also a good deal of love. Listen to this suitor of more than forty years: "Ah! where I am there you are ever with me. How earnestly shall I strive to pass my life with you, and what a life will it be! However dearly you may love me, I love you more fondly still. Oh, heavens, so near and yet so far! Is not our love a truly celestial mansion, firm as the vault of heaven itself?" Hear him in the third letter also. After invoking Giulietta as his "Immortal Beloved," he goes on: "I must live either wholly with you or not at all. Indeed, I have resolved to wander far from you till the moment arrives when I can fly into your arms and feel that they are my home, and send forth my soul in unison with yours into the realm of spirits. Alas! it must be so. You will take courage, for you know my fidelity. Never can another possess my heart—never, never. Oh, heavens! why must I fly from her I so fondly love? Continue to love me. Yesterday, to-day, what longings for you! what tears for you! for you! for you! my life! my life! Farewell! Oh, love me for ever, and never doubt the faithful heart of your lover. Ever thine! Ever mine! Ever each others!"

Well, nothing came of all this. The affair, beyond the evidence of the letters, is shrouded in mystery, and, though Beethoven in after years made no secret of his anxiety for the lady's welfare, he remained, in all other respects, as silent as the grave.

There is evidence to show that the well-known Bettina von Arnim, Goethe's sprightly friend, inspired him with a sincere affection. She came to Vienna when unmarried, called on Beethoven, and fairly made him the captive of her bow and spear. The master's letters show this. In one he says: "Never was there a lovelier spring than this year; I say so,

and feel it too, because it was then I first knew you. I was at once conscious that you came from a better sphere than this absurd world where, with the best inclinations, I cannot open my ears." Clever Bettina charmed the master by talking about art. "Dearest girl," he wrote, "Art! who comprehends it! with whom can I discuss this mighty goddess! How precious to me were the days when we talked together, or rather, I should say, corresponded. I have carefully preserved the little notes, with your clever, charming, most charming answers." Like a young lover he then proceeds to lament that no angel met him in his lonely walks, and that he would gladly bury his head in a sack since, outside the sack, there was no longer a prospect of beholding her. Bettina loved to tame elderly lions like Goethe and Beethoven, but she had no idea of marrying an untidy, passionate deaf man, getting on towards fifty. When her intended union with Von Arnim was announced, Beethoven wrote to her, saying: "May all the felicity that marriage ever brought to husband and wife attend you. What can I say of myself? I can only exclaim with Johanna 'Compassionate my fate. Now farewell my dear, dear friend. I imprint a sorrowful kiss on your forehead, thus impressing my thoughts on it as with a seal.' Bettina, with a woman's instinct, could not have mistaken the purport of all this, and she must have been filled with compassion for the lonely master, whose great and warm affections, shut up in himself, were helping to burn his life away. After the lady's marriage he again addressed her in touching words. Referring to Goethe, he said, "Heavens! if I could have lived with you as he did, believe me I should have produced far greater things. A musician is also a poet; he, too, can feel himself transported into a brighter world by a pair of fine eyes, where loftier spirits sport with him and impose a heavier task upon him. What thoughts rushed into my mind when I first saw you! The most beautiful themes stole from your eyes into my heart, which shall yet enchant the world when Beethoven no longer directs. Spirits may love one another and I shall ever woo yours. Farewell, dear one; your letter lay all night near my heart and cheered me. Musicians permit themselves great license. Heavens, how I love you! Your most faithful friend and deaf brother, Beethoven."

Schindler says "It cannot admit of a doubt that if Beethoven had had the good fortune to meet with a lady of like condition with himself, whom he could have called his own and who had thoroughly known and loved him—this, with his eminent qualities for domestic life, would have proved the foundation of his happiness." Beethoven had the same opinion. He yearned for intimate communion with some kindred soul, and once wrote on a scrap of paper, "Love, and love alone, is capable of giving thee a happier life. O God, let me at length find her—her who may strengthen me in virtue; who may lawfully be mine." But all these longings were vain. He was destined to live on in the immense solitude of his genius, and made miserable by contact with a world which he could not understand, even as it could not understand him. For ourselves we have no reason to complain. In the case of poets and musicians, the fairest flowers spring up after the storms of tribulation. In some respects, it may be said of them:—

The sorrows which the soul endures,
Not self-inflicted, are but hooded joys,
That when she touches the white strand of heaven
They cluster round her and slip off their robes,
And laugh out angels in the world of light.

Nevertheless, we look on the lonely Beethoven with sadness, for nothing in his history is more pathetic than the contrast of what might have been with what was. No wonder that he exclaimed against his lot,

that he said hard words of life, the world, and fate, or that, when in the agony of death, he grimly muttered, "Applaud, friends, the comedy is ended."

RELIGION AND POLITICS.

On his death-bed, Beethoven received the last rites of the Roman Catholic Church, but his membership of that body was never more than nominal. Strictly speaking he belonged to no church, subscribed to no creed, and made no profession of formal religion. Yet he was a religious man—religious in the uprightness and purity of his life, in his hatred of wrong, and in the high tone of his moral nature. These are qualities which most reasonable men regard as far more essential than profession of faith in a system of theology. He believed in God, and kept always on his desk a definition of His being and attributes, very brief but very comprehensive:—

"I am that which is."

"I am all that is, that was, and that shall be."

"He is alone by himself, and to Him alone do all things owe their being."

Beethoven was religious, it is clear, in the sense that Plato and Socrates were religious, but with feebleness light than shone upon those great souls. In this capacity he rarely spoke of himself, and it is significant that on looking at Moscheles' arrangement of "Fidelio," and seeing it subscribed "Fine, with God's help," he wrote underneath "O man, help thyself." In all his letters and papers, but one direct reference to the Bible appears. Addressing a friend he said "This is Friday, and I will give you something out of the Gospel—'Love one another.'" The famous letter to his brothers, written in 1802, contains another suggestive passage: "God looks into my heart. He searches it and knows that love for man and feelings of benevolence have their abode there." But when, in the same document, he speaks of having meditated suicide, in consequence of approaching deafness, his words might have been uttered by a philosophic pagan: "Such things brought me to the verge of desperation and well nigh caused me to put an end to my life. Art, art alone, deterred me. Ah! how could I possibly quit the world before bringing forth all that I felt it was my vocation to produce? And thus I spared this miserable life—so utterly miserable that any sudden change may reduce me at any moment from my best condition into my worst. It is decreed that I must now choose Patience for my guide. This I have done. I hope the resolve will not fail me steadfastly to persevere till it may please the inexorable Fates to cut the thread of my life. My wish is that you may enjoy a happier life, and one more free from care than mine has been. Recommend Virtue to your children; that alone, and not wealth, can ensure happiness. I speak from experience. It was Virtue alone which sustained me in my misery. I have to thank her and Art for not having ended my life by suicide. Farewell. Love one another." These may be the words of a pagan, but some of them are not unsuggestive of the essence of Christianity.

In politics, Beethoven was distinctly a Republican. He made no secret of it; but his republicanism was that of the philosopher who goes apart from the world and dreams of an ideal state of society rather than that of one who seeks to propagate a political faith. His noble nature revolted against the domination of might over right, and hated the miserable shams before which men were expected to bow down. So he turned from the actual world to the ideal state set forth in Plato's "Republic," and there found satisfaction for his intellect and balm for his feelings. When the figure of the great Napoleon emerged from the red ruin of the French Revolution, Beet-

hoven hailed him as the deliverer of oppressed humanity—the political Messiah come to establish the reign of social righteousness. With this view of the illustrious Corsican, he composed the Symphony in E flat, and called it "Napoleon Bonaparte." Everybody knows how great were his rage and disappointment when the First Consul put the crown of empire on his head. "He is no better than the rest! Here is a tyrant the more!" exclaimed the wrathful master, as he tore the cover from the Symphony and threw it away. He did not speak evil of dignities, nor, as such, did he hold them in reverence. In one letter he says: "I write nothing about our monarchs and monarchies, for the newspapers give you every information on this subject. The intellectual realm is the most precious in my eyes, and far above all temporal and spiritual monarchies." Again, addressing Bettina von Arnim, he observes: "Kings and princes can indeed create professors and privy councillors, and confer titles and decorations, but they cannot make great men—spirits that soar above the base turmoil of this world. There their powers fail, and this it is that forces them to respect us. When two persons like Goethe and myself meet, these grandees cannot fail to perceive what such as we consider great." Then he goes on to tell how he and the author of "Faust" once met the Imperial family of Austria on the promenade. As soon as the Majesties and Highnesses were observed approaching, Goethe, with the instinct of a courtier, stood aside. "Come on," said Beethoven; but the poet refused to move. "I," writes the composer, "pressed down my hat more firmly on my head, buttoned up my great coat, and crossing my arms behind me, I made my way through the thickest part of the crowd. Princes and courtiers formed a lane for me; Archduke Rudolph took off his hat, and the Empress bowed to me first. These great ones of the earth know me. To my infinite amusement, I saw the procession defile past Goethe, who stood aside with his hat off, bowing profoundly. I afterwards took him sharply to task for this; I gave him no quarter, and upbraided him with all his sins." Yet the man who thus asserted the rank given him by nature stood on friendly terms with the highest of the Austrian nobility, and even with princes of the Imperial house. "It is good," he said, "to be with the aristocracy, but one must be able to impress them." That Beethoven did impress them is clear. Sir George Grove writes: "It was not men alone who were attracted by him; he was an equal favourite with the ladies of the Court. The Princess Lichnowsky watched over him like a mother. The Countesses Gallenberg and Erdödy, the Princess Odessalchi, the Baroness Ertmann, the sisters of the Count of Brunswick, and many more of the reigning beauties of Vienna adored him, and would bear any rudeness from him. These young ladies went to his lodgings, or received him at their palaces as it suited him. He would storm at the least inattention during their lessons, and would tear up the music and throw it about. He may have used the snuffers as a toothpick in Madame Ertmann's drawing-room, but when she lost her child he was admitted to console her, and when Mendelssohn saw her fifteen years later she doted on his memory, and recalled the smallest traits of his character and behaviour." Thus did one of the proudest aristocracies in the world virtually admit the rank of a man who, though of humble birth, was ennobled by that purest of all fountains of honour—Mother Nature. Contact with princes and lords never spoiled Beethoven. In him there was nothing whatever having the smallest affinity with the snob. Happily, for when the aristocracy of Vienna left it

to strangers and foreigners to cheer his last days, he had nothing wherewith to reproach himself.

No attempt to reach the inner nature of Beethoven can succeed without duly estimating the influence upon his outward life of the terrible calamity of deafness. One cannot read his letters without being convinced that here lay the secret of his great unhappiness, and of the morbid feelings which made him more and more shrink from contact with the world. When the malady first declared itself, the master was overwhelmed, but, with natural sensitiveness, he kept the fact a secret from all save his friend, Pastor Amenda, at whose hands he sought consolation.

When breaking the news to another friend, he said:—

"I can declare with truth that my life is very wretched; for nearly two years past I have avoided all society, because I find it impossible to say to people *I am deaf*. In any other profession this might be more tolerable, but in mine such a condition is truly frightful. I often can scarcely hear a person if speaking low; I can distinguish the tones but not the words, and yet I feel it intolerable if any one shouts to me. Heaven alone knows how it is to end. How often have I cursed my existence. Plutarch led me to resignation. I shall strive, if possible, to set fate at defiance, although there must be moments in my life when I am the most unhappy of God's creatures."

As regards the nature of his mental suffering, take the picture drawn in the quotation just made. Beethoven is fast becoming the "lion" of Viennese art-circles. Men and women are eager for his notice. To converse with him is an honour. But when they speak he turns upon them eyes full of an expression not understood, and his lips remain closed. "How absent he is," they whisper, and turn away. Absent! Ah! if it could only be known how keenly he is present, and how, made conscious anew of his great trial, he, like another Job, is cursing the day wherein he was born. Who can gauge the anguish of such a man in moments like these? It belongs to himself alone, "and a stranger meddled not therewith."

Wail after wail rises from the pages of Beethoven's letters on this terrible subject, but I must be satisfied to quote his words when all hope had fled, and the poor deaf musician knew the worst. Writing from a village near Vienna, he said: "The fond hope I brought with me here of being to a certain extent cured, now utterly forsakes me. As autumn leaves fall and wither, so are my hopes blighted. Almost as I came I depart. Even the lofty courage that so animated me in the beautiful days of summer is gone for ever. O Providence, grant me one day of pure felicity. How long have I been estranged from the gladness of true joy? When, O my God, when shall I again feel it in the temple of nature and of man? Never! Ah! that is too hard."

Here, undoubtedly, we have the secret of much that seems strange and even repulsive in Beethoven's character. The sensitiveness that led him to conceal his infirmity as long as possible, made him in after life shrink from the presence of strangers, and tended to embitter his relations with the world. Adding to this the ever-present consciousness of a genius but partly understood, and the fact that when the gay and brilliant Rossini appeared in Vienna with his enchanting melodies, society ran after him and turned its back on the infinitely greater master—putting all these things together, we have enough to account for the strange, wilful, moody, irritable Beethoven, whom we all know.

Yet a nobler and, at the same time, more tender nature never existed. His capacity for loving was

immense, and the affection he lavished upon the unworthy scapegrace his nephew gives proof of the fact. Nothing that the youth did—and he did much—could alienate his uncle's love. Beethoven's letters to him overflow with tender solicitude and infinite long-suffering. In one place he writes, "Now farewell, my darling; deserve this name. I embrace you, and hope you will ever be my good, studious, noble son." Again he says, "Be good and honest. Be my own dear precious son, and imitate my virtues, but not my faults; still, though man is frail, do not have worse defects than those of your sincere and fondly-attached father." Not seldom uncle and nephew had quarrels, caused by the stupid and wicked behaviour of the younger man. On one occasion, Carl stayed away a long time, and appears to have worked upon his uncle's feelings by threatening some rash act. Then Beethoven wrote, "Say no more; only come to my arms; not one harsh word shall you hear. For God's sake do not bring misery on your own head. You shall be received as lovingly as ever. I pledge you my word of honour you shall meet with no reproaches from me. You need expect only the most affectionate care and assistance. Only come. Come to the faithful heart of your father. For God's sake come home to-day, for we cannot tell what risks you run. Hasten to me." Again he writes: "So I am to see you on Saturday. Write to say whether you come early or in the evening, that I may hasten to meet you. I embrace and kiss you a thousand times over—not my lost but my new-born son. Live, and my care of the son I have found again will show only love on the part of your father." Reading the extracts just quoted—there are hundreds like them—we have no difficulty in recognising the sentiments of a deep and tender nature. It is hard indeed to associate them with the stern, morose, and well-nigh "impossible" Beethoven, into whose presence men ventured with fear and trembling. But here, I make bold to think, we have the true man revealed. And a grand man he is, animated alike by noble regard for truth and honour, and not less noble purity and strength of affection. We may regret that he lavished his love upon an unworthy object—that the wealth of feeling squandered upon a heartless youth was not possessed by some good woman who would have beautified his life. But none the less—rather all the more—must we admire the faithful devotion shown by Beethoven to his adopted son—a devotion that endured to the end, unaffected by the folly, and worse, of him whose undeserved fortune it was to possess it.

But, after all, the inner nature of Beethoven is best shown in his music. In art he lived another and a greater life than that which men saw. There he was supremely happy, ever dwelling in an enchanted Paradise, surrounded by beautiful and gracious forms, the children of his imagination. Nothing troubled him there, and he could at any moment withdraw himself from a world of envy, hatred, and all uncharitableness, from a world of doubtful friends and heartless relatives, from a purblind world which could see very little and laughed at that, to a region where all was light and joy, and within whose limits no discord ever entered. Every life has its compensations, and this was the compensation given to the poor deaf musician, against whom apparently the storms of an adverse fate raged with unceasing fierceness. In the inner sanctuary of his art he must have foreseen an artistic immortality—"a broad approach of fame and ever-ringing avenues of song." To him came with boundless consolation the picture drawn by the poet whose verses were read at his grave side on March 29, 1827:—

Forth from a rock a fountain broke, and rife
With quickening power spread o'er the thirsty plain;
Where'er it flowed it left the seeds of life
And turned old nature into youth again;
All throng'd around the enchanted spot, to crave
A bountiful refreshment from the wave.

A few there be of deeper searching mind
Who drink delighted of that wondrous stream,
Others admire to see it gently wind,
And Sol's bright rays upon its surface gleam;
Others a common rill the fount declare,
Less marvellous than some, and far less fair.

The fountain sank! then first the giddy throng
With shame and grief its tardy homage paid;
And zealous Art, with emulative song
Poured in the praise long earned and long delayed.
Alas, no sigh, no tender plaintive lay
Can bring the vanished fountain back to-day.

Thou, lost one, from thy mortal fetters freed,
Thou wert the fountain and its power thy own;
Thine was the magic volume few could read,
And less could understand. Now thou art known,
Now every tongue its high-wrought praise would give
Exulting—and thou must have died to live.

MACKENZIE'S "JUBILEE ODE."

THIS work, upon which Dr. Mackenzie has been engaged for some time past, is now complete, and on its way to several distant parts of the Empire, where arrangements are making to perform it in celebration of the Jubilee. Primarily, as our readers know, the Ode was intended for the Crystal Palace only, but it will be given also in Canada, Australia, Trinidad, Cape Colony, &c.; thus standing out from all its fellows as, in some sort, an Imperial work.

Without anticipating the criticism which will follow upon performance, we may here give some idea of the scope and character of the Ode. Mr. Joseph Bennett, the writer of the words, has kept strictly in view the exigencies of a musical setting. He has obviously prepared, not a short poem for readers, but one for musical hearers. Hence a variety of rhythm and structure which, otherwise, would certainly not have been ventured upon. From the same cause arises also the manner in which the subject is laid out, with a view to contrast of musical effect. We may indicate the nature of this arrangement. In the first vocal number, a chorus, the news of the Jubilee is proclaimed and its diffusion throughout the Empire called for. The second number, a tenor solo, conveys to the Queen the affectionate greetings of her home-lands, declaring that, to keep the feast with unanimity, all weapons of party warfare are laid aside. In the third number, the Colonies and Dependencies pay their homage, the idea worked out being that of a procession passing before the throne. First comes the Dominion, followed by Australia, the smaller colonies and islands, and, lastly, by India. Each of these divisions has a section of the chorus to itself. The fifth number, a soprano solo, dwells upon the personal virtues of the Sovereign, while the sixth, and last, opening with a choral prayer for the Empire, continues with lines leading to the National Anthem, or which a new-second verse has been written. How far the writer has been guided by consideration for musical opportunities need not, after this outline sketch, be indicated. The spirit in which Mr. Bennett has approached his theme best appears, perhaps, in the opening verses:—

For fifty years our Queen
Victoria hail
Take up the cry, glad voices,
And press the strain
O'er hill and plain,
Peaceful hamlet, roaring city, flowing river,
Till all the land rejoices.
Wild clanging bells and thund'rous cannon
With your loudest shock the air, and make it quiver
From Dee to Tamar, Thames to Shannon.

For fifty years our Queen!

Victoria! hail!

Take up the cry, old Ocean,
And hoarsely shout

The words about—
British ships and world-wide British lands will cheer them—
Rouse an Empire's full devotion.

O blowing Wind, come hither bearing
Answering voices, loud acclaiming. Hark! we hear them.
They our loyal pride are sharing.

In setting the words to music, Dr. Mackenzie has necessarily to consider the place of performance, and the number of performers. This, however, was an amiable and fortunate obligation, since the result has been to give us a work built upon broad lines, and marked by plainness of structure to an extent unusual with the composer. We think that the music will be found to have a true festive ring, and a majestic solidity befitting the occasion. In the solos, with their more subdued expression, Dr. Mackenzie has kept contrast in view, without sacrifice of simplicity; but it is in the choruses that he best shows himself a master of bold and striking effects. Every bar goes straight to the point, while avoiding the common-places that naturally suggest themselves in the writing of festive music. The procession chorus is, in this respect, most noteworthy of all, and may be found no mean rival of that in the "Rose of Sharon."

THE Editor of the *Century*, having gathered the opinions of many eminent American musicians on the question of international copyright, is able to use the following language: "It will be remarked that these responses, like those of the authors, recognise the pre-eminence of the ethical issue which is involved. Looking merely at the indifference of our legislators on this and other moral questions, one might think with Emerson that '*Things* are in the saddle, and ride mankind,' were it not for such widespread and unsophisticated sense of right as is shown by such protests as these from authors and composers, who, we are sure, are in this matter the truest representatives of American sentiment. How long will it be before senators and members will recognise that this is primarily a moral rather than an economic question, and that the conviction of large classes of thoughtful people that we are pursuing a disgraceful policy, is a source of weakness in the national self-respect for which legislators individually are every day newly responsible." We venture to answer the question contained in the last sentence of this excellent paragraph. Senators and members will amend their ways and their laws when the business interests concerned are anxious for a change. The worship of the "almighty dollar" is still an institution in the States, and its procedure is as unscrupulous as ever. When the *Century* editor sends a circular to music publishers and music buyers and hears from them that the present policy is "disgraceful" an immediate reform may be looked for. Meanwhile, it is satisfactory to discover that American musicians are on the right side, as becomes men of "light and leading." We will give a few specimens of their answers to the *Century* query. Mr. Dudley Buck would hail an International Copyright Law "with joy." Mr. Chadwick: "Common justice demands that the artist shall have the right to the fruit of his labour." Mr. H. A. Clarke: "It would seem that the mere statement of the existence of such a state of things ought to be enough, in the name of justice and honesty, to end it, in spite of the vested interests—viz., publisher's capital, stock, &c.—that are constantly referred to as something too sacred to be meddled with." Mr. Julius Eichberg: "The absence of such a law benefits solely our music publishers; its enactment would remove one of the

chief obstacles to our eventually becoming a musical nation." Mr. Floersheim: "An International Copyright Law is 'not only a matter of justice, but also a stimulus to mental activity.'" Mr. Arthur Foote: "Justice and expediency alike demand an International Copyright, and every educated person in the country should ask for it." Mr. B. J. Lang: "There is no honourable defence for our present thievish attitude." (Bravo! Mr. Lang). Mr. Louis Maas: "Every right-minded person must condemn the unprincipled piracy of literary, and, especially, musical works." Mr. Mosenthal: "Moral justice ought to be done to the right of property of the brain as well as to that of the purse." Mr. W. S. Pratt: "It is surely disgraceful that the United States is one of the last of the great powers to accept and adopt this idea." Mr. Schlesinger: "It is time that wholesale stealing of, or simply voluntary payment for, the productions of the brain should be stopped." Mr. Theodore Thomas: "The present state of the law is an inducement to swindling, and degrading to us as a nation." Is it not likewise degrading that, at this stage of the world's life, a number of respectable gentlemen be asked to give their opinions on a moral question of the most elementary character? It is as though they were polled for or against the eighth Commandment. But, unhappily, need exists to arouse the national conscience, and now, we hope, American publishers and the public generally will abandon the "thievish attitude" of which Mr. Lang so plainly speaks in his honest resolve to "call a spade a spade."

THE season of the National Opera Company in New York appears to have been very satisfactory, at any rate up to the date of the press notices now before us. We have reports about the performance of three operas—"Aida," "Faust," and Rubinstein's "Nero," the last-named being given for the first time. All the critics substantially agree concerning the merit of the representations, and we may, perhaps, take the facts as of good augury for the establishment among our cousins of opera in the vernacular. Success with them is bound to exert an influence here. So closely are the two countries allied, that any popular movement in one finds an echo in the other. This being the case, we have a distinct interest in the present spirited attempt to develop a lyric drama, as far as circumstances will allow, on national lines. The managers seem to spare no expense. They have a fair working company of English-speaking artists, among them Mr. Candidus and Mr. Ludwig; Mr. Theodore Thomas, as Conductor, is guarantee for a fine orchestra, and each opera appears to be splendidly mounted. Rubinstein's "Nero" excited much interest, as a matter of course; but we gather from the reports—sometimes by reading between the lines—that public opinion in New York is disposed to agree with that in England as to the Russian master's talent for dramatic composition. "Nero" across the Atlantic will probably suffer the fate allotted to "Il Demonio" here, although it may be sustained for a time by the interest of novelty, and the attraction of a splendid *mise-en-scène*. The house was crowded on the first night, and we are gravely assured by the *New York Herald* that "in the parterre boxes were Mr. Cornelius Vanderbilt and his wife, whose white shoulders shone to advantage in a *décolleté* black velvet dress she wore."

THERE is considerable promise about a short experimental series of Saturday Evening Concerts, announced to begin in St. James's Hall, on the 14th inst. Their projector, Mr. Collisson, has given

similar entertainments in Dublin and Belfast with complete success—a fact the more remarkable because Mr. Collisson, we understand, closes his programmes to everything of the sort *ad captandum vulgus*. At each of the forthcoming Concerts an instrumental Trio, Quartet, or other concerted piece will be given, and with it a Sonata, and a selection of classical vocal music. Among the artists engaged are Miss Anna Lang and Mr. Papini (violin), Mr. Albert (cello), Mr. Bottesini (contrabasso), Miss Zimmermann and Mr. W. H. Collisson (piano). The vocalists include Mesdames Valleria, Mary Davies, Antoinette Trebelli, and Enriquez; Messrs. Lloyd, Guy, Santley, and Foli. If we add that a reserved seat for the three performances can be secured for half-a-guinea, enough has been said by way of recommendation. There remains to be seen how the public will take to Saturday Night Concerts. They have been tried on the point again and again, but never, as far as our knowledge goes, with satisfactory results. There is no reason why this should be, and mayhap Mr. Collisson will break the spell which has brought his predecessors to grief.

OUR latest information from Gibraltar shows that the musical "services" in the Cathedral continue a prosperous career. On the 9th ult. the sacred building was crowded in every part by persons anxious to hear an excellent selection of pieces prepared by the talented organist, Mr. Digby, who himself played Wély's *Offertoire* in B flat and Guilmant's "Cantiléné Pastorale." Miss A. Stringer, Captain Wyon, and Mr. Garity contributed several sacred airs, and the band of the Queen's Own Royal West Kent Regiment played Viviani's "Silver Trumpets," Rossini's "La Carita," and a selection from one of Haydn's Symphonies. The Cathedral choir (sixteen boys and twelve men) sang Barnby's "Break forth into joy" and Tours's *Te Deum* in F. We mention these particulars to show that the programmes at Gibraltar are drawn up in a large and liberal spirit, to promote the "greatest happiness of the greatest number." It may be added, *à propos*, that the closing performance of the first series in Gloucester Cathedral was attended by an overwhelming audience, many of whom had travelled from neighbouring towns. The new Dean (Dr. Spence) has entered heartily into the spirit of his predecessor, and it is not improbable that the second series will show important developments. With regard to the movement in Norwich, we rejoice to say that the opening service, which took place on the 20th ult., was a very great success. Thousands were present, and many more were unable to obtain admission, while the behaviour of the vast congregation was perfectly reverent and becoming. The Norwich people are delighted with the result. After this fresh experience, will not other Cathedral authorities go and do likewise?

IT never rains but it pours. Music is unusually well represented in the April magazines and reviews. Mr. Carl Rosa discourses, in entertaining fashion, on his experience as an *impresario* in Murray's, while the *Century* contains a symposium of American composers on International copyright in music. But it is reserved for the *National Review* to contribute the most startling and original paper on the art in question, under the heading of "Wanted—An English Musical Style," from the pen of Mr. Frederick J. Crowest, of which we may boldly state that the atrocity of its diction is only equalled by the atrocity of the views which the author sets forth. It does not invariably follow that because a man has ideas he has the power of expressing them fluently and well.

The case of Bishop Butler in past, and of Professor T. H. Green in recent times, will readily occur in disproof of such an assumption. But such an astonishing laxity and confusion of style as Mr. Crowest displays in the article in question betokens a corresponding poverty and confusion of thought, and suggests, as an appropriate corollary to his title, "Wanted—An English prose style, by the same author." The truest refutation in such cases is furnished by quotation. We are ruined by discipleship, says Mr. Crowest, and after expressing a desire that an earthquake or a flood might "rid us of everything that serves as style, model, foundation or what not, in our musical creations," he goes on: "The new musical coatings given to these old forms and flavourings have ever been the curse of musical progress in this country, and it is high time that such 'dishings-up' were turned away from once and for ever by the music-loving public." This is a fine tangle of confused metaphor, but it is surpassed by a sentence on the following page: "English art is not, and season after season brings with it the exasperating circumstances of hordes who sight to a nicety the barometer of English musical turn and sentiment." The picture of a horde sighting the barometer of a turn is quite equal to that of the historic rat hovering in the air, and which had to be nipped in the bud. It is really difficult to discuss a question seriously with a writer who talks such fustian. And yet Mr. Crowest is apparently in earnest in the wholesale charges which he hurls at the English public for their indiscreet patronage of foreigners. Our only chance of achieving anything is to boycott all but native musicians, brood over nothing but native scores, and resolutely avoid all contact with Continental musical influence. If we do this, all may yet be well, and an English Handel will be evolved. The parallel is unfortunate, for Handel, with his Teutonic solidity, his Italian training, and his residence in England, was about as composite a genius as the world has ever known. But Mr. Crowest's whole paper is a tissue of inconsistencies and incoherences, and we prefer to recommend it to our readers as an entertaining irritant rather than as a serious contribution to the controversial musical literature of the day.

If the intelligent foreigner had occupied himself on the recent Good Friday by making a circuit of London in order to ascertain how the common people elected to spend the solemn day, he must have come to the conclusion that listening to sacred music was by far the most favourite method of observing the occasion. Five years ago it was not so, for the simple reason that our licensing authorities, in the plenitude of their wisdom, held to the idea that it was less ungodly to pass Good Friday evening in a ginshop than in listening to the masterpieces of oratorio. The Albert Hall, possessing a royal charter, was independent of these worthies, but other public buildings were rigorously closed. We believe it was mainly due to the exertions of Mr. Ambrose Austin, aided by the protests of the press, that the ridiculous embargo was removed, and the result is a triumphant justification of the movement in favour of a change. To attempt an enumeration of the performances on the 8th ult., within four miles of Charing Cross, would necessarily end in failure. We noted fully a dozen performances of "The Messiah," and several of Rossini's "Stabat Mater" and Dr. Stainer's "Crucifixion," while the miscellaneous programmes in town halls, Institutes, Athenæums, School-rooms, &c., were bewildering in number. Not less remarkable was the tale of crowded audiences at all the leading entertainments. A vast number of people assembled in the Crystal Palace; nearly 7,000 entered

the Albert Hall; the Albert Palace and the Japanese Village were crammed, and the three Concerts which were given at St. James's Hall were too few for the number of persons who sought to gain admission. It must be borne in mind too, that what is called "society" holds aloof from Good Friday entertainments; it was the masses who sought eagerly for musical edification, and in this fact may be found the best defence—if defence were needed—for the repeal of the former iniquitous law.

EVEN in such an unlikely place as the Criterion Restaurant seekers after bodily sustenance were regaled with a number of sacred selections by Mr. Richard Mackway's excellent choir of men and boys. On ordinary occasions a programme of glees and part-songs is offered, and if it be granted that the divine art is not necessarily degraded by association with the sensuous pleasures of the table, then the kind of fare provided by Mr. Mackway is preferable, on all grounds, to noisy and vulgar waltzes and cornet solos. It may even chance that some may be brought by this means within the refining influence of music, for if seed is sown broadcast some is certain to take root. There were really some points of genuine interest in the sacred Concert referred to above. For example, there was a very spirited tenor solo and chorus "Laudate pueri Dominum," by the semi-forgotten Italian composer Zingarelli, the solo part being excellently sung by Mr. Richard Evans. After all, the musical dinner is only a variation on the café Concerts in the larger German towns. In Dresden, particularly, there are several establishments where a decent orchestra plays nightly, and where the honest burghers and their families sup and drink lager beer to the accompaniment of Haydn's and Mozart's symphonies.

THE unfortunate individual who asserted that whenever he served on a jury, it was his fate to be associated with "eleven obstinate men," was certainly to be pitied; for any person who, with large numbers differing from him, resolutely insists upon maintaining his own opinion, has fairly earned the right to be considered a martyr. Such a man is the musical critic of the *Belfast News-Letter*, who, although the whole musical world has decided that Dvorák's "Stabat Mater" is one of the greatest works of modern times, tells us, in a notice of its performance by the Belfast Philharmonic Society, that people who have sufficient taste and education to enjoy such compositions as the "Sleeping Beauty," "Mors et Vita," the "Moonlight" Sonata, &c., "cannot but feel the pretentiousness, the dulness, the gross inexpressiveness of the work which was performed last evening." Respecting the orchestration, he says that "the subtle discords and the curious combinations achieved by a daring use of several wind instruments, with the dry shriek of a reed here and there, may be pleasing to a musician who is above considering anything so commonplace as the gratification of a general audience"; but that to ordinary listeners, "these discordant sounds, though produced with undoubted ingenuity, are still nothing but discords." A little further on the writer becomes more modest, for he says "so far from there being anything in the work that one can feel, there is nothing in it that one can understand"; but this inability to comprehend the composer's meaning is shortly after contradicted by his bold assertion that the "Tui nati vulnerati" "is commonplace, and the accompaniments lead nowhere," the critic winding up with the remark, "a more unsatisfactory work we have never heard." In proof of the excessive originality of this criticism, we may say that very many correspon-

dents have forwarded it to us with a request that we should comment upon it. The best comment, however, would be to place it side by side with the numberless laudatory notices called forth by the composition on its production; for, undoubtedly, if this profound critic is desirous of forming one of the jury to decide on the merits of a work which at once stamped the fame of Dvorák in this country, he will have to do battle with more than "eleven obstinate men."

THE Liszt Scholarship, for the institution of which, in commemoration of Liszt's visit to England last year, a sum of about eleven hundred pounds was subscribed, was competed for on the 21st ult., when the examiners, Mr. Edward Dannreuther, Dr. A. C. Mackenzie, and Professor Sir G. A. Macfarren (Chairman) adjudged Miss Grace Mary Williams Henshaw to be the best of the candidates who presented themselves; Grace Simon, Francis M. E. Hime, and Maude Wilson being named in order of merit after her. Thirty-nine candidates entered their names for competition. Of these twenty-four presented themselves for the preliminary literary examination. As two failed to pass this, there were only twenty-two competitors left for the musical examination. That such a prize, which carries with it three years' free education at the Royal Academy of Music, to be followed by two or, in extraordinary cases, three years spent abroad, should not have brought forward a larger number of competitors certainly seems surprising.

ROYAL ITALIAN OPERA.

MR. MAPLESON produced the first of his promised novelties on the 22nd ult., when Bizet's "*Les Pêcheurs de Perles*" was heard for the first time in England, under the more convenient name of "*Leila*." What space we have to spare for opera may be given to this work more profitably than to a round of performances marked neither by novelty nor excellence. The public have been treated to "*Don Giovanni*," "*Carmen*" (with Minnie Hauk), "*La Traviata*," "*Lucia*," "*Marta*," "*La Sonnambula*" (with Madame Nevada), and other familiar selections from the repertory of the house, while artists have come and gone in bewildering number and variety. There is very little satisfaction to be got from the details of such helter-skelter procedure, and we shall content ourselves with this brief reference, passing on to the one subject that legitimately excites interest.

"*Leila*" has come to us through Italy, where managers and public have taken it up with considerable warmth. In this the Milan La Scala showed the way, the work still remaining on the active list of that great house. Meanwhile France leaves foreign countries to exploit the operas of her gifted son, and it is curious that even "*Carmen*" enjoys more favour outside the composer's native country than within it. We can only say, "So much the worse for France." "*Leila*" is a product of Bizet's early time, and was written under circumstances which should be taken into account when judging its merits. When the composer returned from Rome, at the end of his term as Grand Prix, he formed one of a band of young musicians who had attained the same honour, but could find no proper work to do. Bizet made pianoforte transcriptions for a living, and doubtless his comrades in distress descended to like forms of hack employment. Talent was thus running to waste. Count Walewski, then Minister of Fine Arts, having had his attention drawn to the matter, took a very proper step, and offered M. Carvalho, manager of the Lyrique, an annual sum of 100,000 francs, on condition that he produced each year a three-act opera by a Prix de Rome. Carvalho agreed to the bargain, and, being always kindly disposed to Bizet, gave him the first commission resulting from it, at the same time forwarding a libretto, "*Les Pêcheurs de Perles*," by MM. Cormon and Carré. It does not appear that Bizet was consulted about the book. The manager alone made the choice, and we can well believe that had Bizet been allowed a right of veto, he

would at once have rejected a drama which has very slight personal interest, and is, in structure, a curious example of *rococo* work. We shall not inflict the story in detail upon our readers. Enough that it turns upon the very natural, though rebellious, and even perjurious behaviour of a "veiled virgin," who, being employed to dwell upon a cliff and conjure away evil from the Cingalese pearl-fishers, and having taken oath not to speak of love during her term of office, is caught in the very act of sweet-heating with a handsome hunter, whom she had met when acting as a "veiled virgin" somewhere else. The offenders are doomed to death by the pearl-fisher King, although the hunter is his friend, and *Leila* the idol of his heart. However, before the execution can take place, the chief repents, devises a plan to permit the escape of the captives, and himself suffers death at the hands of his enraged subjects. This melodramatic plot is worked by many used-up devices, the result being that it terribly handicaps the music, and makes the Opera impossible of permanent acceptance. The music shows its composer in the undecided state which usually precedes the direct, consistent, and individual work of a genius. Bizet's nature was one of great receptivity and active sympathy. He always had an idol, and, until he developed his own particular style, he could not help a certain degree of imitation. Hence, though there is much in "*Leila*" that must instantly be recognised as proceeding from the composer and no one else, there is much that can be traced to others. Considering that Bizet had spent years in Italy just before writing this work, we naturally look for the influence of Italian composers; doing so by no means in vain. Some of the unison choruses actually suggest Donizetti; but, perhaps, the influence of Verdi's later style, as we have it in "*Aida*," is most evident. At one period Bizet was a thick-and-thin admirer of Verdi, whose sway over him he sometimes almost ostentatiously illustrated in his music—in "*Ivan the Terrible*," for example, the score of which was, for that very reason, destroyed later on by the master's own hand. Of course we do not mean to imply that "*Leila*" presents instances of direct imitation; Bizet's own individuality is always strong enough to stand in the way of such a result. But light is light, though tinged by the medium through which it passes, and the Italian origin of much in "*Leila*" is discernible through the Bizet colouring. The lyrical parts of the work are decidedly the best. In the strong dramatic situations the composer's lack of power, as regards both conception and expression, is decidedly manifest, the *Finales* especially being weak. For this, however, the beauty to be found elsewhere makes considerable amends. Certain of the choral numbers, as well as many for solo voices, are charming; the best of all, in our view, being a duet for tenor and baritone in the first act. Here Bizet is quite distinctive, and the result is a most engaging combination of lovely melody and well-judged treatment. Throughout the opera the orchestration commands delighted attention. It trusts more to delicacy, refinement, and contrast of colour than to mere noise, and it is satisfied to accompany and set off the vocal music instead of, by a noble but inconvenient symphonic rage, to thrust it into the background. For reasons already stated, "*Leila*" is not likely to keep the stage, but selections from it will always be prized by the connoisseur as gems "of purest ray serene."

The performance was fairly good, and the opera suffered nothing for want of efficient mounting, though the stage management might have been better. Chorus and orchestra did their work well; Miss Fohstrom, MM. Garulli, Lherie, and Miranda sustained the principal characters with a satisfactory measure of acceptance, and the audience, though not enthusiastic about the work, signified their pleasure with a good deal of it.

ROYAL ALBERT HALL.

THE work of the Albert Hall Choir during the month just passed does not call for lengthy record. A few words will suffice, for instance, with regard to a performance of "*The Messiah*" on Good Friday. The fitness of the theme to the occasion, and the regard in which the sacred Oratorio is held, combined to fill the immense house

with an audience who listened reverently from first to last. The solos were sung by Miss Robertson, Miss Damian, Mr. Henry Piercy, and Mr. Watkin Mills, a group representing, some may think, the second order of executive talent, but a satisfactory one nevertheless. It is superfluous to insist that the concerted numbers were well rendered.

On the 16th ult. Mr. Barnby conducted a performance of "The Golden Legend," then given for the third time this season. Sullivan's popular work drew the usual large audience, and was heard with customary attention and pleasure, the more because of the excellent hands in which the solos were placed. Two of the artists who "created" their respective parts at Leeds again recommended the Cantata by practised talent, the *Ursula* of Madame Patey and the *Prince Henry* of Mr. E. Lloyd being admired of all admirers for a perfect combination of vocal skill and appropriate expression. On this occasion *Elsie* was represented by Miss Nordica, who achieved what we may, without offence, describe as an unexpected success. The clever young lady had got well hold of the character, and gave us the gentle, devoted maiden to the life. Moreover, she sang the music delightfully, enlisting the sympathies of her audience and evoking most cordial applause. Mr. Vaughan Edwardes and Mr. Watkin Mills efficiently completed the cast. With regard to the choruses, it is open to doubt whether the excellence of previous performances was quite sustained. This may have resulted from over confidence born of past successes. The growth of confidence under such circumstances should be closely watched. It sometimes causes rashness.

NOVELLO'S ORATORIO CONCERTS.

At the sixth and last Concert of the season, on March 30, Gounod's Sacred Trilogy "Mors et Vita" was given, before an audience so attentive and earnest as to convey the impression that a congregation had assembled for worship in a religious building. Much interest was created by the appearance of Miss Antoinette Trebelli for the first time in London in Oratorio; and, if we may judge from her charming and sympathetic singing throughout this trying work, there can be little doubt of her attaining a high position in this important branch of the art. Not only in the solos, but in the quartets, her pure voice and refined phrasing delighted all hearers, and she was frequently and most warmly applauded. That Madame Patey, Mr. Lloyd, and Mr. Santley gave the utmost effect to the music with which their names are now identified need scarcely be recorded; but special praise must be awarded to the fine choir, which not only fully sustained its reputation, but added materially to the high estimate formed of its capabilities, which indeed seem unlimited when we consider the difficult works which, with but short preparation, have been so uniformly well rendered during the season. The orchestra was everything that could be desired; and Dr. Mackenzie, who conducted with his accustomed care and intelligence, received quite an ovation at the conclusion of the performance. We are glad to find that a third series of these excellent Concerts will be given next season.

CRYSTAL PALACE.

APART from the intrinsic interest of Mr. Corder's new Suite, "Scenes from the Tempest," which was the novelty of the Saturday Concert of the 2nd ult., the circumstances of its composition afford a pleasing evidence of the genial encouragement which Mr. Manns has always held out to native composers, and the unstinted exertions bestowed by him in order to secure an irreproachable execution of their works. It is most gratifying to learn that Mr. Corder was induced to write the present Suite by his admiration for the fine performance of his "Prospero" Overture by Mr. Manns in October, 1885. It originally formed part, as we gather from the programme, of a grand ballet founded on Shakespeare's play, the serious and elaborate character of which induced the composer to abandon his scheme when half completed. Condensed and adapted for concert performance, the work is still on so large a scale, and so richly orchestrated, that its adequate presentation can only be achieved under the *bâton* of a first-rate conductor, and with the co-operation of a band like that of the Crystal Palace. The "scenes," while coming entirely under the

category of programme music, are by no means wanting in *carrière* or lucidity, and the complexity of the instrumentation never interferes with the clearness of their outlines. Splendidly rendered under Mr. Manns, this clever and interesting work was very cordially received, and will, we trust, inspire its composer to add still further to a department of instrumental music for which he displays such a remarkable aptitude. Another item of interest in the programme of this Concert was Mozart's Concertante Quartet for oboe, clarinet, horn, and bassoon, the genuineness of which, though called in question on the occasion of its performance at a recent Concert of the Philharmonic Society, is supported by the strongest internal evidence, as furnished by the music itself. The performance on this occasion, however, left much to be desired, for while Messrs. Malsch, Naldrett, and Wotton rendered their parts with unimpeachable taste and finish, Mr. Clinton gave an undue prominence to the clarinet throughout. In addition to this, the omission of several of the variations in the *Finale*, and other alterations in the score, are difficult to excuse. The Overture to "Masaniello" and the "Eroica" Symphony were also included in the programme, songs being contributed by Miss Antoinette Trebelli, who showed marked advance in breadth of style in Handel's "From mighty kings."

In spite of the inevitable alterations and omissions in the programme, necessitated by the indisposition of Miss Liza Lehmann and of Mr. Lockwood, who was announced to play Handel's Harp (or Organ) Concerto, the Concert of the 9th ult. was one of the very best and most enjoyable of the series. Madame Néruda's unsurpassed excellence as an interpreter of Spohr's music has often been noticed, and was never more conclusively demonstrated than by her superb performance in the Dramatic Concerto (No. 8, in A) of that master on this occasion. Later on, Madame Néruda, accompanied by her sister, gave Handel's familiar Sonata in A in charming style, and being encored, repeated the last movement to the delight of her hearers. The other orchestral numbers were Schumann's "Genoveva" Overture and Schubert's colossal C major Symphony, to the "heavenly length" of which Mr. Manns rendered the most perfect and poetic justice. It is on such occasions that the loss with which we are threatened by the present condition of the Crystal Palace is most vividly brought home to us. Miss Alice Gomes, who replaced Miss Lehmann at very short notice, met with well merited approbation for her efforts. Her voice is a singularly fine mezzo-soprano, reminding us in its pure metallic *timbre* of that of Madame Trebelli, and her method is excellent, though she greatly lacks animation, nor is she to be congratulated on her choice of songs.

The programme of the twentieth Concert was devoted to the works of Beethoven, including the Choral Symphony, the Choral Fantasia, and the "Leonora" Overture, No. 3, in all of which the performance of the orchestra was admirable, especially in the *Scherzo* of the Symphony. The efforts of the chorus, whose task was rendered easier for them by the entrusting of some of the most difficult passages to the soloists, were highly creditable, but, unfortunately, in a work of such superhuman difficulty, excellence of intention is no guarantee of success, and the inability of the soprani to reach their high notes was painful to listen to. Mr. Kwast, who was entrusted with the pianoforte solo in the Choral Fantasia, is chiefly noticeable for his refinement and charm of touch. There is nothing phenomenal about his performance, but as sound and classical playing it deserves high praise. The solo quartet consisted of Misses Annie Marriott and Annie Layton, Mr. Harper Kearton, and Mr. Frederick King.

THE POPULAR CONCERTS.

IN unmusical England a feat has been achieved which, so far as we are aware, has no parallel in Germany, Italy, or France—to name the three countries which by some singular misconception of facts are considered more devoted to music than our own. In less than a generation a thousand performances of the severest kind of music have been given by one director and have yielded a handsome return, without any external aid in the way of subventions, guarantee funds, or any other artificial means of support.

It is possible, of course, for a band of enthusiasts to carry on an undertaking for an unlimited period, and in spite of public indifference, by simply bearing whatever loss may accrue; but this is not the case with the Popular Concerts. It cannot be too strongly stated that they were started as a commercial enterprise and have so continued to the present. The moral is obvious; in other countries musical art is vitalised to a large extent by the system of infusion—that is, grants from the State or municipal authorities. With us the public rallies to the support of any worthy enterprise and makes it a valuable business property. This point seems to have been overlooked in the general chorus of congratulation which has greeted Mr. Arthur Chappell, but it is really the most important if we regard the matter from a national art standpoint.

We have now briefly to chronicle the performances which led up to the unique celebration of Monday, the 4th ult. At the Concert of the previous Monday, there was a new pianist in the person of Mr. Kwast, a son-in-law of the late Ferdinand Hiller. We believe it was at the recommendation of Madame Schumann that the young player was awarded a hearing. With commendable modesty he was content with Mendelssohn's Prelude and Fugue in E minor (Op. 35, No. 1) as his first essay, and of this familiar piece he gave a sound and accurate reading, a tendency to over accentuate certain notes being the only noticeable defect. The concerted works at this Concert were Beethoven's Quartet in F (Op. 59, No. 1) and Brahms's Pianoforte Quartet in G minor (Op. 25), and Mr. Joachim gave his masterly rendering of Bach's Chaconne. Some vocal duets by Maude White and Rubinstein were sung with much charm by Miss Liza Lehmann and Miss Jansen.

In the ordinary course of things, the last Concert of the season would have been the 999th, so to bring the number up to the required 1,000, an extra performance was given on Friday, the 1st ult. A Beethoven programme was offered, consisting of the Quartets in B flat (Op. 18, No. 6) and C sharp minor (Op. 131), and the favourite Kreutzer Sonata for piano and violin, of which Madame Schumann and Mr. Joachim gave a truly memorable performance. Of course the public listened to the voice of the charmer, the hall being as crowded as at an ordinary Saturday Concert. Mr. Lloyd being indisposed, Mr. Shakespeare took his place, and sang "Adelaide" and a Lied by Jensen.

The most noteworthy feature on the following day was the co-operation of Madame Néruda and Mr. Joachim. These great artists played the solo parts in Bach's Concerto in D minor, for two violins, and were the leaders in Spohr's Double Quartet in E minor (Op. 87, No. 3), which had not been heard for nine years. Bach's work, however, was evidently most to the taste of the audience, and the lovely slow movement was so persistently redemanded that at last the artists consented to repeat it. Mr. Santley was also asked to sing "The Erl-King" a second time, but he firmly declined. Haydn's Quartet in D minor (Op. 76, No. 2), one of the most popular of the eighty-three, and Beethoven's Sonata in F (Op. 19, No. 2), played by Mr. Charles Hallé, completed the programme.

All the reserved seats for the solemnity of the 4th ult. were secured many days beforehand, and as early as two o'clock in the afternoon people began to assemble at the orchestra entrance. The occasion was unexampled, and so was the widespread desire to be present. Had Mr. Chappell doubled his prices the result would probably have been the same; but the temptation was nobly resisted. Popular, in the widest sense, his Concerts have ever been, and no attempt was made to rob this historical celebration of its true character by rendering it exclusive. Putting aside the special interest of this 1,000th Concert, the programme was extraordinarily attractive. It was a treat of the highest order to hear Schumann's Piano Quintet in E flat (Op. 44) with such artists as Mr. Joachim, Madame Néruda, Messrs. Straus and Piatti, and Madame Schumann. Solos were also given by most of these artists, and by Miss Zimmermann, Miss Fanny Davies, Miss Liza Lehmann, and Mr. Santley. Of the subsequent congratulatory proceedings in the dining saloon there is no occasion to speak at length in this place. It was quite in accordance with the fitness of things that Mr. Arthur Chappell should be presented with a souvenir of his remarkable success in a field of labour from which no good harvest could have been

expected at the outset. In his reply, the Director of the Popular Concerts modestly and justly attributed the initiation of the idea to the late J. W. Davison, who, with the keen eye of a practised musician and critic, foresaw the possibility of educating the public to the required standard for the appreciation of classical music. The result, as we all know, has far exceeded the most sanguine expectations. Supply has created demand, and next to oratorio, chamber music is unquestionably the most popular form of the art at the present time in London.

PHILHARMONIC SOCIETY.

THE novelty of the third Concert, on the 21st ult.—a Suite Concertante in A, for piano-pédalier and orchestra, composed by Gounod—naturally created a large amount of interest, especially as it was announced to be performed by Madame Lucie Palicot, for whom the work was expressly written. As experience has taught us to beware of a "novel with a purpose," we are by no means surprised to find that even so great a man as M. Gounod should not be at his best, when, instead of giving the reins to his fancy, he is bent upon composing "with a purpose." Clever as the Suite is in certain parts, therefore, it failed to produce any marked effect; indeed, it seems to us that a piano-pédalier is by no means suited for combination with a full orchestra; and that the composer felt this also is evidenced by the fact of his making but little use of the pedals, save where the instrument is left alone in the Cadenza. The Suite was excellently played by Madame Palicot, but she was evidently more at home in Bach's organ Toccata in F, which was warmly and most deservedly applauded. The orchestral pieces were Max Bruch's Prelude to the Opera "Loreley," Beethoven's Pastoral Symphony, and Mendelssohn's "Hebrides" Overture, all of which were finely rendered, especially Beethoven's Symphony, every movement of which was taken at precisely the right tempo. The duet "Hark, hear step," from Dr. Stanford's Opera "The Canterbury Pilgrims," partly re-written by the composer, was sung by Miss Marie de Lido and Mr. Barton McGuckin, and produced quite a sensation (although in portions of the composition the lady seemed somewhat overweighted), Dr. Stanford, who conducted, being awarded a large share of the applause. The fervent singing of Mr. McGuckin in the solo from Mackenzie's "Story of Sayid" gave the utmost effect to a composition, the inherent beauty of which made itself felt by every hearer, and the applause at the conclusion was general and most enthusiastic. The programme also included Beethoven's "Ah! perfido," well sung by Miss de Lido. Sir Arthur Sullivan, who conducted, was cordially welcomed on his first appearance at these Concerts this season.

MR. LESLIE'S CHOIR.

It would be idle to declare that this justly famed Association continues to occupy the exalted position which once belonged to it by right. There has been a great deal of "levelling up" of late years; perfection of *ensemble*, refinement, and strict observance of light and shade now characterise the performances of other and younger choirs, whereas, formerly, Mr. Leslie's singers stood alone in these matters. Nevertheless, they can still do good and valuable work. With other societies unaccompanied part-singing is not made a special feature, but it constitutes the one branch of art to which the Leslie choir should continue to devote itself, and so keep alive a taste for the glorious treasured bequeathed to us by the composers of the Madrigalian era. Such was the thought suggested by the rendering at St. James's Hall, on March 30, of Gibbons's "The Silver Swan," Benet's "Flow, O my tears," and other early seventeenth century compositions; together with the scarcely inferior modern imitations of Pearsall, Walmisley, and Mr. Leslie himself. By way of novelty, there was Mr. Gerard Cobb's clever and spirited little motett "Surge, illumine," which was not long since spoken of in our review columns. The piece is as effective as it is musicianly, and the audience was not slow to recognise its merits. To give the requisite variety to the programme, Miss Fanny Davies and Mr. Joachim played some solos, and joined in Mozart's

Sonata in B flat, for piano and violin. Songs were contributed by Miss Trebelli and Mr. Santley. The second Concert of the season took place on the 27th ult., just too late for notice in our present number.

MR. COWEN'S SONG RECITAL.

MR. F. H. COWEN gave a Concert, exclusively devoted to his songs, in Steinway Hall, on March 29. He was supported by competent artists, including Miss Mary Davies, Miss Louise Phillips, Mrs. Hutchinson, Miss Damian, Mr. E. Lloyd, and Mr. F. King. Much of the programme was taken up by liberal selections from a set of twelve songs recently composed and published in a collective form. All these have merit, and are a happy combination of English melody with a more significant and scholarly accompaniment than the typical English lyric can boast. Some of the pieces made a special effect; such as, for example, "He and she," sung by Miss Davies; and "Nightfall," in which Miss Phillips made her mark. Mr. Lloyd was immensely applauded for his delivery of "The World of Dreams," and Miss Damian very successfully introduced a new composition, entitled "Tears," with accompaniment for piano (Mr. Cowen) and harmonium (Mr. Coward). Some charming duets were sung by Miss Phillips and Madame Fasset. Their effect, however, was marred by the faulty intonation of the second voice. Mr. Cowen accompanied every song.

MR. HAUSMANN'S VIOLONCELLO RECITALS.

WHETHER the performances given by Mr. Hausmann at the Prince's Hall, on March 26 and the 6th ult., were rightly named—the pianoforte having as large a share in the programmes as the violoncello—matters comparatively little; they were very enjoyable, and the second was in a certain sense important. Mr. Hausmann, who is an executant of rare ability, had the able assistance of Mr. Max Pauer on both occasions. The programme at the first Concert included Beethoven's Sonata in A (Op. 69), some of Brahms's Hungarian Dances, arranged by Mr. Piatti, Mendelssohn's Variations Sérieuses, and pieces by Corelli, Bach, and Romberg. That which gave interest to the second Concert was the performance, for the first time, of Brahms's new Sonata in F, for piano and cello (Op. 99), one of three chamber works recently produced by the eminent composer. It is gratifying to be able to speak of the composition as a valuable addition to the by no means large stock of high class music for the two instruments. The opening *Allegro vivace* and the *Adagio affettuoso* are both in Brahms's best manner; full of deep expression and lofty idea, and not too involved for ready comprehension. The third movement, virtually a *scherzo*, though not so named, seemed less happy at a first hearing; but the brief *finale*, based on a very tuneful theme, brings the Sonata to a genial termination. Thanks to a very fine performance it was warmly received and appears likely to become a favourite. There was nothing else in the programme to call for mention, but Mr. Hausmann's fine rich tone and splendid execution were greatly admired, and the Recitals were a thorough artistic success.

ROYAL COLLEGE OF MUSIC.

THE last Concert of the term was held on March 31, and was remarkable for the ambitious character of the programme, Brahms's Second Symphony in D, Schumann's "Manfred" Overture, and the "Leonora" Overture (No. 1) constituting the chief orchestral numbers. We have had occasion already to comment on the remarkably favourable acoustic properties of the new Concert-hall in the Alexandra House, as tested by the performance of Chamber Music there, and will only add that the sonority of the building was still further exemplified at this Concert, the first at which a full orchestra was employed within its walls. The renderings, given under the *bâton* of Professor C. V. Stanford, of the great works mentioned above were thoroughly workmanlike and enjoyable—save for the almost overpowering predominance at times of the brass—

and, in particular, the interpretation of the Symphony calls for the highest commendation. Of the three vocalists who appeared on this occasion, Mr. Fischer distinguished himself the most, his singing of Verdi's "Eri tu" ("Un Ballo in Maschera") being marked by greater delicacy and more finished vocalisation than we have hitherto observed in his performances. Mr. Price has abundance of intelligence and dramatic force, but he has not yet learned to sing a run smoothly, and, under these circumstances, the choice of "Wo berg' ich mich" ("Euryanthe") was most inadvisable. Mr. Price has so many admirable qualities that it is with great regret we notice this growing tendency on his part to sacrifice all finish to fervour. The remaining vocal number was the air, "Io Pæan," from Sullivan's "Martyr of Antioch," given by Miss Hoskins, who has a voice of fine quality, though as yet not completely under control.

ROYAL ACADEMY OF MUSIC.

AT first sight it appears strange, considering the vast popularity of sacred music in this country, that a work so highly esteemed in Germany as Graun's "Der Tod Jesu" should have been completely ignored for considerably more than a century. The explanation, however, is simple. For many years Handel was the only one of the old masters whose works were generally accepted with us, and it is only within the present generation that any real enthusiasm has been kindled on behalf of Bach. No one would dream of placing Graun on a level with either of these musical giants, and hence he has suffered unmerited neglect, for with English amateurs there is very much in a name. But no one who listened to his celebrated Passions-Cantata, under the auspices of the Royal Academy of Music, on the 1st ult., can have been insensible to the beauties of the work; and now that it is available in Novello's cheap and handy form, and the custom of observing the sacred seasons of the year is so largely on the increase, it is quite likely to be in demand, if only by way of contrast to the Passions of J. S. Bach, of whom Graun was a contemporary. Music at this period was in a transition state, and "Der Tod Jesu" shows this more plainly than the works of the greater master. After he had finished his musical education at the Kreuzschule, in Dresden, Graun devoted himself to opera, first as a tenor singer and next as a composer. Of course his lyric dramas, written under the influence of Lotti and Hasse, are entirely out of date, but his association with Italian art may be distinctly traced in his sacred masterpiece. The airs are distinguished by old-world grace, and though the choruses are pervaded by a solemn beauty wholly in keeping with the subject, they are more melodious and less rugged than those of Bach. But it is in the recitatives that Graun's individuality is most strongly manifested. The declamatory power displayed in these is remarkable, and gives a significance to Ramler's somewhat ornate and rhapsodical text which it would otherwise lack. The rendering of the work under Mr. Barnby's direction was as good as circumstances would permit. The choir was unequally balanced, owing to the preponderance of female voices; but it did its work well, and, as students, Miss Helen Haldane, Miss Julia Neilson, Mr. Maldwyn Humphreys, and Mr. Alec Marsh may be highly commended. The most promising member of the quartet was Miss Neilson, who has a sympathetic mezzo-soprano voice, and the making of an excellent artist. The Passions-Cantata was preceded by Mr. Hattersley's Leeds Overture in E minor, and was followed by a miscellaneous selection, in which several pupils made vocal and instrumental essays, with more or less favourable results.

PIANOFORTE RECITALS.

EASTER brought with it a lull in these entertainments, and we have only two performances to chronicle this month, both of which may be dealt with in a few lines. On Wednesday, March 30, Mr. Max Pauer gave his second Recital at the Prince's Hall, with a well varied programme. The most important item was Beethoven's Sonata Appassionata, of which the young pianist gave an extremely commendable rendering, his execution being all that could

be desired, and his style free from extravagance and affectation. Brahms's two Rhapsodies (Op. 79) are both in the composer's best manner, though there is nothing rhapsodical in the plan of either piece. No. 2, in G minor, is very impressive, and is suggestive of Beethoven in his darker mood. Other numbers worthy of mention were Schubert's rarely heard Adagio and Rondo (Op. 145), Bennett's three popular Sketches "The Lake, Millstream, and Fountain," and some trifles by Moszkowski and two other presumably Polish composers, Zarzycki and Noskowski.

On the following afternoon Miss Agnes Zimmermann gave a Recital in the same hall. Not one of our resident pianists is more generally esteemed than this excellent artist, and her admirers mustered in strong force. Criticism of her playing would be needless, if not out of place. Every one knows her thoughtful, intelligent, but unassuming, reading of classical works, and on this occasion her rendering of Beethoven's Sonata in E flat (Op. 31, No. 3) afforded a valuable lesson to any young players who may have been present. We cannot, however, acquit Miss Zimmermann of lack of judgment in including Liszt's Transcription of Bach's Organ Fantasia and Fugue in G minor. Granting the cleverness of the arrangement, we would rather have heard one of the genuine Clavier Suites or Partitas which are so unreasonably neglected. Schumann's "Faschingschwank aus Wien" (Op. 26), and items by Handel, Arne, Couperin, Martini, and more modern composers formed part of the programme.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

As in former seasons, this energetic Society finished its labours with an English night, and the crowded state of the Shoreditch Town Hall, on Monday, the 25th ult., showed that in the north-eastern suburbs, at any rate, native talent meets with due appreciation. Only three works were performed—viz., Mr. Prout's setting of the 100th Psalm, his Birmingham Symphony in F, and Mr. Cowen's Cantata "Sleeping Beauty." The first named item was written, we believe, for a choral society in Glossop, and this was its first performance in London. It is mainly choral, but the second verse is set as a soprano solo. The strength of the work, however, lies in the choruses, especially the first and last. In these the composer has put forth his full strength, and the breadth and energy of the writing are really astonishing. In the final splendid fugue, the brass thunders out the Old Hundredth Psalm with telling effect. The general style of the music is Handelian, but it is none the worse for that, and the work is of just the nature to suit provincial societies and their audiences. Nothing need be said of Mr. Prout's Symphony, as it is already becoming an English classic, nor of the Cantata, which, with its delicate and fanciful strains, formed an excellent contrast to Mr. Prout's more masculine style. The performance throughout was worthy of the Society, and Mrs. Hutchinson, Miss Hilda Wilson, Mr. H. Piercy, and Mr. Watkin Mills formed an unusually fine quartet of soloists.

BOW AND BROMLEY INSTITUTE.

It is by no means an unfrequent occurrence for one of our suburban musical Societies to take the lead in bringing a new work to a hearing. Mr. McNaught's well trained choir is specially to be noted for its enterprise in this direction, and a prominent instance was afforded on March 29, when Mr. Corder's Cantata "The Bridal of Triermain" was performed for the first time in London. The work was produced as far back as September last, at the Wolverhampton Festival, and unanimously declared to be by far the best thing the composer has as yet given us. The great charm of Mr. Corder's Cantata is the abundance of fresh and piquant melody which the composer has infused into it. His ideas seem to have flowed spontaneously, and we cannot recall a modern work more free from any suspicion of labour in design or detail. At the same time, the music is not by any means trivial. For example, in the long and

spirited number descriptive of *Gyneth's* arrival at *Arthur's* court, the writing is masterly, and in the scene of *De Vaux's* temptations—terrific and seductive—Mr. Corder shows with what ease he can produce picturesque effects. The work is eminently qualified to win favour from all classes of listeners, and as it becomes known it will materially add to its composer's fame. The performance, so far as regards the choir and soloists, was admirable. The choruses were rendered with the utmost precision and unity of expression, and Miss Marianne Fenna, Miss Hilda Wilson, Mr. Piercy, and Mr. Watkin Mills did full justice to the principal parts, the two artists last named especially distinguishing themselves. In the orchestra, however, there were several slips, due evidently to misconception of the Conductor's intentions. Dr. Stanford's "The Revenge" and Mr. Prout's Oxford Symphony in D, No. 4, completed the programme. The former is already so familiar as to require no further description, and Mr. Prout's genial work has been recently dealt with in our notice of the Crystal Palace Concerts. It had the great advantage of its composer's direction, and it was received with enthusiasm.

MR. BONAWITZ'S "BRIDE OF MESSINA."

VICTORY is generally the reward of continued perseverance, and if Mr. Bonawitz lives long enough and does not grow fainthearted, he may some day wake up and find himself famous as an operatic composer. Whether he has made an advance towards the goal by his latest work, "The Bride of Messina," performed in concert-room fashion at the Portman Rooms, on the 23rd ult., may be doubted. At the best, Schiller's gloomy tragedy is not a promising subject for musical illustration, and a work on such a basis, written in the Wagnerian style by a composer not possessed of Wagner's genius, cannot fail to prove tedious and depressing. We desire to speak with due caution of the new opera of Mr. Bonawitz. It may be that with proper stage accessories it would prove less irritating than it did on the above occasion, but we are not confident. Nine-tenths of the music are so much weary declamation, relieved here and there by a stray melodic phrase, as welcome as an oasis in the desert. The absence of a female chorus tended to increase the monotony. As exceptions to the rule of dullness may be named a trio, with chorus, for the *Queen Isabella* and her sons, in the first act, and a duet for the unhappy *Beatrice* and her guilty brother *Cæsar* in the third. The composer certainly exhibits some knowledge of dramatic effect, but he is far too ambitious, and frequently wanders out of his depth. Very fair justice was rendered to his work by Madame Waldman-Leideritz, Miss Marie de Lido, Messrs. Watson, Bernard, Hinrichs, and an efficient male chorus and orchestra. The performance was given in aid of the German Hospital, at Dalston, and we hope the institution benefited to some extent, as there was a numerous attendance.

"THE GOLDEN LEGEND" AT BATH.

SIR ARTHUR SULLIVAN conducted a fine performance of his new Cantata, "The Golden Legend," at the Concert of the Bath Philharmonic Society, of which he is President, on the 26th ult., at the Bath Theatre. The solos were taken by Miss Nordica, Miss Hope Glenn, Mr. Edward Lloyd, Mr. Watkin Mills, and Mr. Lionel Moore. Mr. Betjeman led the band, and Mr. L. Balcar was at the great bells, the carillon used at Leeds. The work was magnificently rendered and all the salient points were received with a spontaneous and enthusiastic applause rarely heard in a Concert-room. The purity of melody in the solo voice-parts, variety of colour in the orchestration, and dramatic power displayed in the choral portions fairly took the audience by surprise, and at the conclusion of the performance a perfect ovation was bestowed upon the composer, who was called forward and bowed his acknowledgments. Seldom, indeed, has so decisive a success been achieved even by this flourishing Society, and all concerned are to be warmly congratulated upon so brilliant a result.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THERE was no lack of music here, both sacred and secular, for the celebration of Eastertide, but the performances generally were of a popular and unpretending character, and events of real musical interest during the past month have been comparatively few. The closing days of Lent, however, were relieved by a couple of performances to which a few words are due. One of these was the Annual Concert of Madame Agnes Miller, which took place in the Masonic Hall, on March 31, when the *bénéficiaire* was assisted by Mr. Ludwig Straus, the eminent violinist; and the other was the Good Friday performance of Handel's Passion Music, at St. Augustine's Church, under the conductorship of Mr. Gaul.

Madame Miller's programme, though not remarkable for novelty, was of unexceptionable quality, comprising Brahms's G major Sonata (Op. 78), for pianoforte and violin; Bach's Italian Concerto, for pianoforte alone; Corelli's Violin Sonata in D, the ever-welcome "Moonlight" Sonata of Beethoven, a Violin Romance by Spohr, a couple of pianoforte pieces by Schumann, and Kiel's Duet for violin and piano entitled "Deutsche Reigen." Madame Miller's performance was, as usual, distinguished by brilliant, if somewhat obtrusive, *technique*, with that occasional tendency to exaggeration of phrasing affected by so many players of the modern higher development school. Her playing of Bach and Schumann, however, was entitled to higher praise, and the first two movements of the Beethoven Sonata were rendered in a manner to satisfy the most fastidious taste. The playing of the Corelli Sonata by Mr. Straus was one of the gems of the evening, and the Romance from Spohr's Concerto (Op. 28) was greeted with hearty applause.

Good Friday was celebrated, according to wont, by a special musical performance at St. Augustine's Church, the selection on this occasion being Handel's early and comparatively unknown setting of "The Passion, according to St. John," composed at Hamburg, in 1704, when Handel was yet a lad of nineteen. It was not until 1834, when the German Handel Society obtained access to the archives of the Berlin Library, where the MS. was lying, that the music was published, and there is reason to believe that the first complete rendering of the work in this country was that which took place at Birmingham on the 8th ult. On application to the English publishers, Messrs. Novello, it appeared that there were no separate band parts in existence, and these had consequently to be written out from the full score, and supplemented by additional wood-wind and brass parts to fit the work for a modern orchestra. This delicate and important task was very judiciously executed by Mr. William Moore, under the general supervision of the Conductor, Mr. Gaul. The performance, though not faultless, was a fairly effective one, alike as to principals, band, and chorus. Miss Lilian Mills sang the soprano solos with refinement and fervour, and Mr. Horrex and Mr. R. L. James also acquitted themselves very creditably. The band, led by Mr. T. M. Abbott, found no difficulties in the simple orchestral parts. Dr. Winn officiated at the Organ, and the choir, which was specially reinforced for the occasion, did justice to the many beautiful choral numbers.

On the same evening the members of the Midland Musical Society gave a performance of Gounod's "Redemption," in the Town Hall, and the Birmingham Musical Association performed "The Messiah," at the Grand Theatre, the proceeds in this latter case being devoted to the funds of the local medical charities. Although "The Redemption" was given with purely local resources, the interest of the work drew a crowded audience, whose satisfaction with the performance was expressed by hearty and frequent applause. Miss Brunner was very effective in the solos "From Thy love as a Father," which was encored, and "Lovely appear"; and the beautiful quartet, "Beside the cross remaining," was charmingly sung by Mrs. Mann, Miss Bourne, Mr. Bromage, and Mr. Pountney. Mr. Percy R. Taunton also acquitted himself very successfully of his share of the music. The band was scarcely equal to the exigencies of the orchestral parts, though it contributed largely to the success of the "March

to Calvary," but the chorus, though numbering little more than 200 performers, gave a very good account of the choral numbers, under the judicious direction of the honorary conductor, Mr. H. M. Stevenson. "The Messiah" performance, by the members of the Musical Association, was also a popular success. Miss Hannah Johnson distinguished herself in the soprano solos, especially impressing the audience in the more florid numbers, and Miss Bayley was exceedingly effective in the principal contralto music. The tenor numbers found a competent exponent in Mr. Edmund Badger, and Mr. S. Bishop was especially effective in "Why do the nations?" The choir, numbering some 200 voices, are entitled to a word of praise, though they certainly did not "sing in unison throughout," as alleged in a local musical report. Mr. George Halford conducted.

Mr. J. W. Turner's English Opera Company commenced a series of performances here, at the new Queen's Theatre, on the 9th ult., opening with "Maritana," in which Madame Constance Bellamy and Mr. Turner as *Maritana* and *Don César*, respectively, carried off the principal honours. Auber's "Fra Diavolo" attracted a large audience on the following Monday; but the only novelty produced in the course of the series was Herr Meyer Lutz's setting of "Black-eyed Susan," originally brought out at the London Gaiety Theatre, on November 5, 1881. The music, though tuneful and tastefully scored, is wanting in dramatic character and originality, but it seemed to afford great satisfaction to the audience.

At the monthly meeting of the Birmingham and Midland Musical Guild, on the 11th ult., Mr. S. Stratton read an interesting paper on "The Telephone of fifty years ago," showing that the credit of this invention was due to a musician, Jean François Soudré. The lecture was followed, as usual, by a members' Concert, of which the principal features were Schubert's pianoforte solo, "Souvenir de Vienne"; Dünkler's "Réverie," for violoncello; Rubinstein's "Tarantella," for pianoforte duet; a MS. Romance, for violoncello, by Mr. Troman; a new song, "Angel voices," by Dr. Walter Stokes, and miscellaneous vocal items.

In celebration of the Jubilee of the present management of the Theatre Royal, a series of three performances was given on the evening of the 2nd, 4th, and 5th ult., and on two of these occasions music played an important part in the programme. The opening performance was devoted to Gilbert and Sullivan's popular operetta "H.M.S. Pinafore," which was very creditably rendered by an amateur company, consisting of members of the local Clef Club and Kyrie Societies. On the 5th Gilbert and Sullivan's "Trial by Jury," by members of the same organisation, was very flatteringly received by a large audience.

Organ Recitals, relieved by vocal and other performances, are fast becoming a standing feature here on the Saturday afternoon, among the principal organists being Mr. Langston, Mr. J. W. Beard, and Mr. Halliley. On the 2nd ult. Mr. Beard's organ performances were relieved by the vocal efforts of Mr. Valentine Smith, a member of the Carl Rosa Company, and the violin solo of Mr. F. Ward.

The fourth and last of the current series of Mr. Stockley's Orchestral Concerts, which took place on the 21st, was of a more popular character than its predecessors, though the orchestral selections were still of a high order of excellence, including Beethoven's Fifth Symphony (in C minor), Weber's "Jubilee" and Sterndale Bennett's "Naiades" Overtures, and the introduction to the third act of Wagner's "Lohengrin." None of these items call for special remark, as they are familiar to Concert-goers, and the performance was scarcely up to the usual level of Mr. Stockley's band, the playing of the Symphony in particular being very unequal. After the "Jubilee" Overture, which concludes, it will be remembered, with the strains of our National Anthem, an excellent point was made, as a tribute presumably to the Jubilee year, by the singing of two verses of "God save the Queen," by the boys of the various surplised choirs of the town to the number of about 500. The orchestral music was relieved by a performance of De Beriot's Sixth Air for violin on the contrabasso, and a couple of adaptations of Gounod and Pearsall for the trombone quartet; but though these pieces were in each case capably played, their *raison d'être* in a Concert of classical pretensions is not very obvious. The vocalists were Miss

Let not your heart be troubled.

May 1, 1887.

ANTHEM FOR WHITSUNTIDE.

S. John, xiv. 1, 13, 15-17.

Composed by H. G. TREMBATH, Mus. Bae., Oxon.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

ORGAN. *Andantino.*
 pp *cres.* *rall. molto.*
 Ped.

SOPRANO. *a tempo.*
mf Let not your heart be trou - bled, nei-ther let it be a - fraid,
 ALTO. *a tempo.*
mf Let not your heart be trou - bled, nei-ther let it be a - fraid,
 TENOR. *a tempo.*
mf Let not your heart be trou - bled, nei-ther let it be a - fraid,
 BASS. *a tempo.*
mf Let not your heart be trou - bled, nei-ther let it be a - fraid, let not your

let not your heart be
 let not your heart be trou - bled, let not your heart be
 let not your heart be trou - bled, be trou - bled, nei-ther let it
 heart be . . . trou - bled, let not your heart be trou - bled,
 let not your heart be trou - bled, let not your heart be trou - bled,

accel.

trou- bled, nei- ther let it . . be a - fraid.

accel.

trou- bled, nei- ther let . . it . . be . . a - fraid.

accel.

be a - fraid, nei- ther let it be a - fraid.

accel.

nei - ther . . let it be a - fraid.

accel.

Poco animato.

mf. *cres.*

Ye be-lieve in God, be-lieve al-so in Me, ye be-lieve in

mf. *cres.*

Ye be-lieve in God, be-lieve al-so in Me, ye be-lieve in

mf. *cres.*

Ye be-lieve in God, be-lieve al-so in Me, ye be-lieve in . .

mf. *cres.*

Ye be-lieve in God, be-lieve al-so in Me, ye be-lieve in . .

Poco animato.

Full Swell. *cres.*

marcato.

mf.

God, be-lieve al-so in Me; and what-so-ev-er ye shall ask, shall

mf.

God, be-lieve al-so in Me; and what-so-ev-er ye shall ask, shall

mf.

God, be-lieve al-so in Me; and what-so-ev-er ye shall ask, shall

mf.

God, be-lieve al-so in Me; and what-so-ev-er ye shall ask, shall

mf.

ask in My Name, that will I do, that, that will I . . do, that the

ask in My Name, that will I do, that will I . . do, that the

ask in My Name, that will I do, that will I do, that the

ask in My Name, that will I do, that will I do, that the

Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.

Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.

Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.

Fa - ther may be glo - ri - fied, be glo - ri - fied in the Son.

Andante maestoso. **TENOR SOLO.** *cres.*

Andante maestoso. *Sw. to Prin.* ♩ = 66. If ye love Me, keep My com - mand - ments, if ye

Soft 8 ft. solo.

love Me, keep My command - ments. . . And I will pray . . the Fa - ther, will

pray . . the Fa - ther, . . and He shall give you an - o - ther Com - fort-er, an -

CHORUS. *p* If ye love Me, keep My com - mand - ments, if ye *cres.*
 CHORUS. *p* If ye love Me, keep My com - mand - ments, if ye *cres.*
 CHORUS. *p* o - ther Com - fort-er. If ye love Me, keep My com - mand - ments, if ye *cres.*
 CHORUS. If ye love me,
Gt. to Str.
Ped. Open to Gt.

love Me, keep My com - mand - ments, . . and I will pray . . the Fa - ther, will
 love Me, keep My com - mand-ments, and I will pray, . . and I will pray the
 love Me, keep My com - mand - ments, and I will pray, . . and I will pray the
 keep My com - mand - - - ments, and I will pray the Fa - ther, will

prayer the Fa - ther . . . and He shall give you an - o - ther Com - fort - er, an -

Fa - ther, and I will pray, and He shall give you an - o - ther Com - fort - er, an -

Fa - ther, and I will pray, and He shall give you an - o - ther Com - fort - er, an -

prayer the Fa - ther, and He shall give you an - o - ther Com - fort - er, an -

- o - ther Com - fort - er, e - ven the Spi - rit of truth,

- o - ther Com - fort - er, e - ven the Spi - rit of truth,

- o - ther Com - fort - er, e - ven the Spi - rit of truth,

- o - ther Com - fort - er, e - ven the Spi - rit of truth,

e - ven the Spi - rit of truth, that He may a - bide with

e - ven the Spi - rit of truth, that He may a - bide, a -

e - ven the Spi - rit of truth, that He may a - bide, a -

e - ven the Spi - rit of truth, that He may a - bide, a -

e - ven the Spi - rit of truth, that He may a - bide, a -

p cres. *mf accel.*

* If found too high the small notes may be used.

you, that He may a-bide with you, may a-bide with
 - bide with you, that He may a-bide with you, may a-bide with
 - bide with you, that He may a-bide with you, may a-bide with
 - bide with you, that He may a-bide with you, may a-bide with

you for ev - er.
 you for ev - er.
 you, a-bide with you for ev - er.
 you . . for ev - er.

Let not your heart be trou - bled, nei - ther let it be a - fraid.
 Let not your heart be trou - bled, nei - ther let it be a - fraid.
 Let not your heart be trou - bled, nei - ther let it be a - fraid.
 Let not your heart be trou - bled, nei - ther let it be a - fraid.

dim. *rit. molto.* *pp Lento.* *molto rit.* *pp*

Antoinette Trebelli and Mr. Lloyd, who were both in excellent voice, but their selection, though it evidently afforded great satisfaction to the audience, was open to much the same criticism as the instrumental part of the programme. Thus, after singing the recitative and air "I will extol thee," from Costa's "Eli," Miss Trebelli gave the Laughing song from Auber's "Manon Lescaut," followed by "Within a mile o' Edinboro' town," and the Verdi canzone "Saper vorreste." Mr. Lloyd gave a good rendering of the scena from Oberon, "Oh, 'tis a glorious sight to see," a song by Stephen Adams, "The star of Bethlehem," and another from Clay's "Lallah Rookh."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

VERY little of interest has transpired here during April. A few straggling Concerts—chiefly so-called "benefits"—have fringed the conclusion of the winter season, and, for the most part, poverty of attendance has proved the preference of people, generally, for out-of-door amusements. At the Concert Hall Mr. Hallé is giving the Recitals that, in the earlier part of the session, were postponed through his illness. At the Free Trade Hall, amid the scaffolding of decorators, Mr. Seymour Jackson met his many friends on the 23rd, and offered them a miscellaneous entertainment calling for no special remark. The Suburban Choral Societies have finished their work, and closed their books; and it is gratifying that such powerful agencies for good have to report continued success and prosperity. The Stretford Choral Society appealed to Dr. Hiles to complete the work undertaken by Mr. Hecht, and so sadly interrupted by his lamented death; and the performance of the "Creation" showed how quickly and readily the choir had yielded to the sway of an experienced Conductor. The solos, as well as the choruses, were admirably rendered, and evinced an artistic capability not generally met with in similar Associations. Especially excellent were the soprano airs "With verdure clad," and the more trying "On mighty pens." The Vocal Society, under Dr. Watson's guidance, has concluded an energetic campaign, and, as of old, gained credit for the balance of its *ensemble* singing.

Viewed as a whole, the past season has been one of quiet persistence and perseverance, rather than of striking energy or new effort; and our hopes are now turned to the Jubilee Exhibition, which commences on the 3rd inst., and to the music promised us during the six months that it will last. On the opening day 500 performers, under Mr. Hallé's *bâton*, will essay Mendelssohn's "Hymn of Praise" and also Dr. Stanford's setting of the 150th Psalm, a work in three sections, for soprano solo, choir, and orchestra. The juxtaposition of two compositions upon the same subject will prove trying. The musical committee of the Exhibition promises a succession of military band performances of highest merit, and of visits from most distinguished organists, in addition to regular Recitals by Mr. Kendrick Pyne, our townsman. Of new works, except the one above mentioned, nothing is said. Surely in an Exhibition prominently artistic, and with such activity of performance even musical, something beyond the mere amusement of the hour might be attempted. The Exhibition could easily be turned into one long Festival, with a succession of new works illustrating our progress in musical art. The financial prosperity of the undertaking is certain, and the opportunity for doing something which may mark an epoch in the history of such gatherings is unique. Should the affair degenerate musically, as seems likely, into a mere ear-tickling of crowds of sight-seers, an excellent chance for good will be missed, and a severe blow will be inflicted upon our reputation, or our pretension, as a music-loving community.

In my last letter I reported the great success of the short operatic campaign here of the Carl Rosa Company. Mr. Corder's "Nordis" continued, in spite of many inadequacies, to attract; but I rejoice that, in London, it is to have the fairer chance which a much stronger set of principals will give it. The changes of cast announced are an admission, by the management, of the necessity for greater vocal and histrionic power. The present willingness to listen to really English music is not owing to the efforts of a particular patriotic or far-seeing speculator. Happily, the readiness springs from something far deeper

seated—from an almost instinctive perception of the bright future in store for our native artists. But it deserves and demands that the new works presented to the public, whether in the metropolis or in the provinces, should be worthily interpreted.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

FOR the twelfth and last of the Liverpool Philharmonic Society's Concerts, of the season 1886-7, a varied and, on the whole, interesting programme was presented. The first part consisted of a performance of Rossini's "Stabat Mater," and the second part included Bach's Cantata, entitled "God's time is the best," a duet by Winter, a Sacred Dialogue by Becker, together with the songs—both by Gounod—"There is a green hill" and "Lend me your aid," the vocal principals being Misses Thudichum and Hilda Wilson, and Messrs. Edward Lloyd and Watkin Mills. The tuneful and melodious numbers which make up this familiar work were rendered in a manner reflecting undoubted credit on all concerned, if the slight misunderstanding between the trombones at the commencement of the "Cujus animam" be excepted. Special comment is needed, though, for the truly exquisite rendering by the four principals of the quartets "Sancta Mater" and "Quando Corpus." Perhaps no greater contrast could have been given to Rossini's sparkling music than the antique and ponderous numbers of Bach's Cantata named above. In this work, the practical members deserve unstinted praise for their singing of the somewhat difficult and not over "taking" music. The Winter duet served to show the sweetness of tone of Misses Thudichum and Wilson, the latter of whom enhanced the favourable impression she has already made here by the pathos with which she invested her part of the dialogue by Becker, written for alto solo, chorus, and organ. Mr. Lloyd aroused the enthusiasm of the proverbially apathetic audience by a magnificent and spirited rendering of "Lend me your aid." Mr. Best was at the organ, and Mr. Charles Hallé conducted with his usual ability. Handel's Coronation Anthem, "The King shall rejoice," brought the Concert and season to a successful conclusion.

Some arrangements have been made with regard to the musical portion of the Royal Jubilee International Exhibition to be opened on the 16th of this month. These include the engagement of a permanent orchestra of fifty performers, together with several of our best English bands.

A Concert was given on Good Friday, at the Royal Court Theatre, by the members of the Carl Rosa Opera Company. The first part consisted of the "Stabat Mater" (Rossini), and the second part was of a miscellaneous nature. Great pleasure and satisfaction are felt and expressed here at the news that Messrs. Cramer and Co., who amalgamate with Mr. Charles Hallé in his series of Concerts in Liverpool, have persuaded that gentleman to revoke his decision of abandoning his usual eight Concerts. Messrs. Cramer and Co. have determined to lower the prices to what they formerly were, and as this was the bone of contention between them and the public, no doubt these high-class Concerts will in the future attract very large audiences.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THERE is but little to record of the doings of musical societies during the past month, the exceptionally prolific season having practically come to an end a month ago, with the close of the Serial Concerts. Public interest too seems to have abated, and the attendances at the few Concerts which have been held during April have been anything but satisfactory from a managerial point of view. At Bradford, on March 26, an excellent programme of high-class music was presented on the occasion of a benefit Concert to Mr. W. B. Sewell, given in St. George's Hall. Mr. Sewell's orchestra gave the Scherzo and Finale from Beethoven's Symphony in C minor, Sullivan's "In Memoriam" Overture, *Délibes*' "Coppelia Ballet," several overtures, and selections from Boccherini and Handel. The band also accompanied Mr. John Dunn in

Mendelssohn's Violin Concerto, in which (as also in several other pieces) he was highly successful. Mr. Dunn has become quite a favourite with Yorkshire audiences. The vocalists were Madame Emilie Clarke and Mr. J. W. Calverley.

The Chevalier Emil Bach gave an Orchestral Concert in the same building on the 1st ult., with Mr. Randegger as Conductor. Sir Arthur Sullivan's "In Memoriam" Overture was again heard, in company with portions of Beethoven's Concerto in C minor, the Overture to "Tannhäuser," and Weber's Jubilee Overture. The pianist had every facility for displaying his gifts, which are of a very high order, and evoked in more than one instance unbounded enthusiasm. Liszt's Fantaisie Hongroise was magnificently played, and accomplishments of an exceptional order were shown in the cadenza to the Beethoven Concerto. Mr. Bach also figured, but with much less acceptance, as a composer, being represented in that capacity by a Capriccio and a very ordinary Jubilee Song. Mr. Randegger's Canzone-Valse "Marinella" was one of the vocal features of the programme, and had a good reception. The vocalists were Madame Ida Simon and Mdlle. Ernesta Lanari, the former of whom made an excellent impression. The Queensbury Glee Union gave a worthy rendering of Holingworth's good old Glee, "Here's life and health to England's Queen."

On the 15th ult. the Huddersfield Glee and Madrigal Society gave the final Concert of its season in the Town Hall. Among the items of the programme were Gaul's setting of "The Better Land," Smart's "Ave Maria," Rossini's chorus "To Thee, Great Lord," and Parry's "Sailors' Chorus." Interspersed with part-songs and choruses were ballads, in the singing of which Miss Wilkinson, Miss Henrietta Cooke, Mrs. Henry Hirst, Mr. Henry Beaumont, Mr. Chas. Kingsley, and Mr. L. Stott gave every satisfaction. Mr. North was the Conductor.

On the 22nd ult. the Bradford Festival Choral Society was once more to the fore, after a long interval of quiescence, though not of obscurity. During the last few months the Society has passed through troublous times. At its last annual meeting Mr. R. S. Burton, the former Conductor, was superseded by Mr. Hecht, whose untimely death rendered a fresh appointment necessary. Dr. Joseph C. Bridge was appointed to the post, and the Concert on the 22nd was the first given under his *bâton*. The works produced were the selection of Mr. Hecht during his brief term of office—namely, Handel's "St. Cecilia," Dr. Stanford's Psalm xlv., and Schubert's "Song of Miriam." The selection was excellently given as a whole, though the band might have been improved. The Handelian choruses brought out the fulness and sonority of the Bradford voices, and Dr. Bridge's beat was very faithfully observed. Dr. Stanford's Psalm was a great success, the music being, above all, recognised as the product of a great musician. The opening chorus to the second part especially made a deep impression. The soloists who took part in the Ode were Miss Annie Marriott and Mr. J. Wright, and they were joined by Mrs. Ashcroft Clarke and Mr. Charles Kingsley in the quartet of the Psalm. Mr. Kingsley gave a fine rendering of the solo "God is our strength." In Schubert's work, Miss Marriott was again the soloist. Beethoven's Overture to "Egmont" was admirably played by the band.

MUSIC IN THE WEST.

(FROM OUR OWN CORRESPONDENT.)

TOWARDS the end of Lent musical services of a special character were given in several of the Bristol churches, and our citizens had the opportunity of hearing Dr. Stainer's new Oratorio "The Crucifixion" no less than three times in little more than a week. It was first given on March 31, at the Church of St. Mary Redcliffe, when the spacious and beautiful building proved too small for all who wished to be present at the service. The choir of the church numbers seventy voices, and was slightly reinforced for the occasion. As a whole, the performance was most praiseworthy, and showed careful preparation, the leads being generally well taken up.

The solos, rendered for the most part by members of the choir, were satisfactorily given, and the whole service was highly creditable to both the choir and the Organist, Mr. J. Lawson. The work was very fairly given at Christ Church, on the 7th ult., when the usual forces of the church were augmented for the occasion; and the third performance was given at the Clifton Down Congregational Church, on the evening of Good Friday.

Rossini's "Stabat Mater" was given at the Pro-Cathedral on Palm Sunday, with full choir and orchestra, conducted by Mr. T. Carrington. Three ladies well known in Clifton divided the soprano and contralto solos, while the tenor and bass solos were entrusted to Mr. D'Arcy Ferris, of Cheltenham, and Mr. Montague Worlock. The performance was far from faultless, but several of the numbers were creditably given, the solos being more deserving of praise than the choruses. Other musical services were given at this season of more or less importance, in various churches of the neighbourhood; indeed it seems that Bristol is becoming more alive to the advisability of such services, and the taste for them is becoming more widely diffused throughout the city. May we hope that the day when the Cathedral shall no longer stand aloof is not far distant? On Good Friday two Concerts of a sacred character were given in Colston Hall, in the afternoon and evening, both being well attended. The first Concert consisted of an Organ Recital of a special character by Mr. George Riseley, interspersed with vocal and other pieces, the vocalists being Miss Emily Parkinson and Mr. Scofield, and the instrumentalists Mr. Skelding (piano) and Mr. T. Carrington (violin). The evening programme was more ambitious, Rossini's "Stabat Mater" occupying a prominent place in the scheme. The band and chorus were under the direction of Mr. Augustus Simmons, and Mr. Carrington was the leader. In addition to the two vocalists already mentioned, Miss Flora Edwards, Miss Donovan, Mr. E. T. Morgan, and Mr. Worlock took part in the evening Concert, and both in the "Stabat Mater" and in the second miscellaneous part of the programme, acquitted themselves well, and won deserved commendation. On the next evening the hall was again filled by an expectant audience, who came prepared to enjoy a capital miscellaneous selection offered to them by the Bristol Musical Association, under the direction of Mr. G. Gordon. The programme embraced songs of a popular description by Madame Pauline Harries, Mr. J. W. Page, and Mr. Lawford Huxtable; cornet solos by Signor Coviello, and organ solos by Mr. George Riseley, as well as two overtures by the band, and half-a-dozen choruses by various composers, well rendered by the choir.

Mr. John Barrett's Choir gave its annual Concert in the Victoria Rooms, on the 12th ult., before an interested body of auditors, who seemed well pleased with the programme provided. Gade's Cantata "Psyche" formed the first part of the Concert, and was rendered in a highly meritorious manner by this well-trained body of vocalists, the solos being wisely entrusted to local singers, who amply justified their selection. Mr. Barrett's choir only comes before the public once a year, but never unprepared, and no doubt its capable and hard working Conductor knows what he is about in thus limiting the ambition of the members to one good annual Concert. Certainly he has no reason to be ashamed of the manner in which "Psyche" was given, and the other choral work, Jensen's "Feast of Adonis," given for the first time in Bristol, was also well rendered, and seemed to give genuine pleasure to the audience. Mrs. Brockbank Young presided at the pianoforte, and also distinguished herself in a pianoforte solo. Several new works by local composers found places in the programme, notably a part-song entitled "The Voice of Spring," by Mr. J. L. Roedel, which elicited quite a storm of applause.

Many Concerts by the choral societies of different parishes have taken place lately, and we are glad to see that compositions of no inconsiderable merit and difficulty are often offered, such as Mendelssohn's Psalms, Gaul's "Holy City," Prout's "Alfred," &c. We trust we may take this as a sign of a growing love for music of a high order, and we know that in many cases no little labour is willingly undertaken by both choir and conductor in order to present the works chosen in an adequate way.

The Bristol and Clifton Philharmonic Society gave its second annual Concert at the Victoria Rooms, on the 18th ult. The programme was composed of part-songs and solos, which were well sung and heartily applauded. The members of the choir were especially successful in Allen's "Slumber Song," Leslie's "Lullaby of Life," and Pinsuti's "Parting Kiss." The soloists were Miss Ada Patterson, Madame Marian McKenzie, Mr. Mason, and Mr. Montague Worlock. Mr. Cockram accompanied with taste and skill, and Mr. W. Kidner conducted.

Organ Recitals were given at the Colston Hall by Mr. George Riseley on the 2nd, 7th, 16th, and 23rd ult.

The Salisbury Vocal Union gave their twenty-fifth Concert in the Hamilton Hall, Salisbury, on the 14th ult., when William Carter's Sacred Cantata "Placida," the same composer's Jubilee Ode, Dr. Stainer's Jubilee Madrigal "The Triumph of Victoria," and other vocal and instrumental selections were performed with great success. The soloists were Miss Marian Graham, Miss Isabel Stedman, Mr. Henry Kirby, Mr. Arthur Crick, Mr. J. M. Hayden, Mr. S. P. Davis, and Mr. J. Deane Willis. Mr. J. T. Calkin was leader of the orchestra, Miss Winifred Harwood presided at the pianoforte, and Mr. John Hayden conducted, as usual.

The Sarum Choral Society performed "Judas Maccabæus" at their first Concert of the season, at the Assembly Rooms, Salisbury, on the 19th ult. The principal vocalists were Madame Wilson-Osman, Miss Blanche Murray, Mr. George Cox (in the absence of Mr. Percy Palmer), and Mr. Musgrove Tufnail. The chorus was considerably enlarged, and the band (led by Mr. J. T. Calkin) was most effective. The Concert was a great success, the work being admirably performed. Mr. South, the Cathedral Organist, conducted.

On Easter Tuesday, the usual invitation Easter Concert of Lord Weymouth's Grammar School, Warminster, took place. The band and chorus, numbering 100 performers, were conducted by Dr. Alcock, the head master, ably assisted by his son, the second master. Miss Christine Chute, R.A.M., was the vocalist, and gave F. Clay's setting of Kingsley's words "The Sands of Dee," with a purity of tone and finish only attained by a true artist. The Symphony was the "Eroica," and gave some unsteadiness in the horns in the *Scherzo*, its performance was marked by firmness, brilliancy, and taste. Weber's Overtures "Der Freischütz" and "Oberon," especially the latter, were admirably played. The vocal pieces included Handel's "Coronation" Anthem, and "Let their celestial concerts," Haydn's "The Heavens are telling," and some half-dozen of Mendelssohn's part-songs, all without exception tastefully performed, and marking a point of musical attainment rarely found in schools.

Two Pianoforte and Violin Recitals were given in the Public Rooms, Exeter, on March 29, by Mr. Charles Hallé and Madame Norman-Néruda. Comment on the performance of such well-known artists are needless; suffice it to say that thoroughly enjoyable programmes were provided and were much appreciated. Mr. Farley Sinkins was the vocalist.

The Western Counties Musical Association Festival Concerts were held in the Victoria Hall, on the 14th ult. "Judas Maccabæus" was the work selected for the morning Concert, and the Miscellaneous Concert in the evening included Rossini's Overture to "Il Barbiere," the Andante and Finale from Mozart's Symphony in D, (violin Concerto in A minor, by Mr. F. Koeller, Mus. Bac. (of Tiverton), played by the composer, "Thyrsis, sleepest thou?" (Madrigal), by J. Benet (1598), a charming part-song, "There is an hour," by Salaman, and other works. The chorus sang extremely well both in "Judas" and in the unaccompanied music in the evening, showing marked improvement both in precision and expression. The performance of the orchestra also exhibited a considerable advance upon former years. The solo vocalists were Miss Anna Williams, who sang magnificently throughout, Miss Mary Bliss, Mr. Iver McKay, and Mr. Foli. A special word of praise is due to the Organist, Mr. E. M. Vinnicombe, and the very efficient leader, Mr. M. G. Price, of Torquay. Mr. D. J. Wood, Organist of the Cathedral, conducted.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON March 30 Mr. Gallrein (violinist) gave a Chamber Concert, assisted by Miss Nellie Macgregor (violinist), Mr. Arthur Dace (pianist), and Mr. Seligmann, who sang two tenor songs, Schubert's "Du bist die Ruh" and Sullivan's "Edward Gray."

In aid of the funds of the Tramway Servants' Society, a Concert was given on the 2nd ult. The vocalists were Madame Clara Samuëll and Mr. Foli; Miss Anna Lang was violinist, and the Edinburgh Amateur Orchestra supplied instrumentalists. The programme, which was of the popular type, included the Overtures "Zauberflöte," "Zampa," and "Oberon."

An orchestra of ladies, under the conductorship of Mr. Waddell, gave a Concert on the 4th ult. The Overtures "Prometheus" and "Don Juan," Volkmann's "Serenade," and Beethoven's Symphony (No. 1) were the orchestral numbers. Solos by Miss Nellie Macgregor, Mr. Winram, and Mr. Millar Craig completed the programme.

On the 9th ult. the Edinburgh Choral Union performed "The Messiah," and attracted a large audience to the Music Hall. Mrs. Smith, Miss Wright, Messrs. Gledhill, and Glencorse were the soloists, and Mr. Collinson conducted.

The Edinburgh Ladies' Choir and the Male Glee Club gave a Concert, on the 13th ult., when a Cantata by Ernest Ford, "The Eve of the Festa," formed the principal feature. The remainder of the programme was composed of madrigals, glees, and ballads. Mr. Millar Craig conducted.

On the 14th ult. a Service of Song was held in Palmerston Place Church. After an organ solo (Easter Concerto), composed by the Dresden Organist, Carl August Fischer, selections from "The Messiah," and an Anthem, "The Lord your God is gracious," by the Conductor, Mr. Franklin Peterson, were given. Mr. Magnus Peterson officiated as Organist.

The Edinburgh Choral Society began its first season on the same evening, by a performance of Handel's "Acis and Galatea," followed by a miscellaneous selection.

Also on the same evening the Dalkeith Philharmonic Society performed "The Messiah." Mesdames Annie Grey and Emily Clarke, and Messrs. Acott and Riley were the soloists. Mr. Charles Guild conducted.

On the 18th ult. the Edinburgh Amateur Orchestral Society gave its third Concert, under the conductorship of Mr. Carl Hamilton. The novelty in the programme was the March from Dr. A. C. Mackenzie's "Story of Sayid." Selections, including Schubert's unfinished Symphony in B minor, and a Concerto by Mozart, for pianoforte and orchestra, completed the programme, which was varied by a few vocal contributions.

In St. Mary's Cathedral, on the evening of the 19th ult., Gounod's "Redemption" was performed, under the leadership of Mr. Collinson, the Organist. The excellent rendering of this work made the service an impressive one to the large audience present.

MUSIC IN GLASGOW AND WEST OF SCOTLAND.

(FROM OUR OWN CORRESPONDENT.)

WE have had quite a plethora of Association Concerts during the past month, and hardly any other form of musical event has taken place than of that nature. Church musical societies, in particular, have again been coming to the front, and, taken altogether, with evidence of by no means unimportant work done during the season now very near a close.

I may first mention one or two Concerts which took place after my April letter was despatched. These were—first, a meritorious performance of Gaul's sacred Cantata "Ruth," on March 28, by the choir of St. Vincent Parish Church, under the conductorship of Mr. James Eaglesham, together with several secular pieces of music, including Coward's National Jubilee Song "Awake, O happy nation"; next, an excellent performance, with orchestral accompaniment, of Mozart's First Mass, and selections from Handel and Gounod, by the Musical Association of Plantation United Presbyterian Church, on the following evening, Mr. A. Macrae conducting; then a Concert by

the Crosshill Musical Association, with "Spring" from Haydn's "Seasons," as the chief number in a miscellaneous programme. The singing of the latter Society was, on this occasion, fully up to the standard of excellence it has attained under Mr. Alexander Patterson, its Conductor. An instrumental Concert was also given on the last day of March, in the Hall of Pollokshields United Presbyterian Church, by Mr. Henry Bretton, Organist of the Church, and several competent local executants. The programme included several well selected examples of chamber music.

The first Concert of April was that given by the Glasgow University Choral Society, on the 1st ult., in the Bute Hall of the College. There was a chorus of eighty male voices, and an orchestra of forty. Selections from Mendelssohn's "Antigone," and the "Fest-Gesang" of the same composer, were the principal numbers. The singing generally was rough and unprecise. In the orchestral portion a very creditable performance was given of Mozart's "La Clemenza di Tito" Overture, the accompaniments in "Antigone" and the "Fest-Gesang," and of Sullivan's "In Memoriam" Overture, which latter was played without the organ, from the instrument being found unmanageably different in pitch. Mr. Montague Smith, a musician of ability, conducted, and is not to blame for the state of musical matters as at present existing in our University.

The Pollokshields Musical Association gave its second Concert for the season, on the same evening, in the Crosshill Burgh Hall. Gadsby's "Lord of the Isles" was brought forward and most creditably presented. The Society, if somewhat smaller in number, is not less effective than before. Mr. W. T. Hoeck conducted, and Mr. A. Heap on the harmonium ably seconded the piano accompaniments by a lady member.

On the 5th ult. several events took place. The Pollokshields Lyrical Society, a newly formed body of amateurs, mostly senior pupils of the music classes instructed by Mr. D. McColl, gave their first Concert in the Crosshill Burgh Hall, there being no public hall in Pollokshields as yet, large as the district has now become. The display, if somewhat premature, was yet promising and creditable. The Glasgow Amateur Orchestral Society, which is under the experienced and able direction of Mr. W. T. Hoeck, gave its second Concert for the season in the Waterloo Rooms. The programme comprised the Overture to Cherubini's "Lodoiska," Saint-Saëns's Suite in D (Op. 49), a Serenade for cello and orchestra, by Mr. Manns (paraphrase on a German melody), extracts from Schubert's "Rosamunde," and the Concerto for pianoforte and orchestra (No. 1, in C), by Beethoven, the solo part in the latter being played with much skill and promise by a youthful brother of the Conductor. The tone and executive ability of the amateurs generally were both remarkably excellent, great progress having been made in *ensemble* playing since Mr. Hoeck was appointed their trainer. Several ladies were playing in the violin section. Dennistoun Musical Association gave its annual Concert, on the same evening, in the Hall of Blackfriars Church, the lengthiest number being Such's "Narcissus and Echo." Eaton Faning's "Miller's Wooing" and Ciro Pinsuti's "Tell me, Flora," were among the shorter pieces. Mr. B. J. Whall conducted.

Not the least important of the numerous Concerts that took place last month was that given by the choir of St. Vincent Street United Presbyterian Church—its nineteenth annual performance. This year the occasion was specially interesting, as introducing to notice, for the first time here, Cherubini's Fourth Mass in C. I have not heard the choir, which numbers between seventy and eighty voices, and is always without extraneous aid, sing better than at this Concert. The solo parts were taken by Miss V. Beaumont, Miss Roxburgh, and Mr. J. T. Murray. There was an orchestra led by Mr. W. H. Cole. Mendelssohn's "As the hart pants" was also included in the programme. The Concert opened with the National Anthem, as has been done since this year of Jubilee began.

The Kyrle Choir still continues to fill an important place in the operations of the benevolent Society it forms a section of. The annual Concert of the choir, as distinct from its usual work, took place on the 14th ult., when Macfarren's "Lady of the Lake" was performed. Mr. C. H. Woolnoth conducted, and Messrs. T. and W. T. Hoeck

accompanied. On the previous evening, Mendelssohn's "Athalia" was rendered, without, however, the connecting readings, by the choir of Queen's Park Free Church, under Mr. Cunningham. The Victoria Musical Association, in its first year, gave a Concert of part-music in the Waterloo Rooms, on the 16th ult., Mr. W. M. Miller conducting.

On the 22nd ult. a Concert was given by the Southern Boys' Choir, Sullivan's "On Shore and Sea" being in the programme, also Dr. Stainer's Jubilee Anthem "Let every soul be subject unto the higher powers"; and on the same evening the South Side Choral Union performed Gade's "Crusaders" and portions of Handel's "Samson"; also Mr. W. H. Coles's fourth and last Concert of Chamber Music for the season took place in St. Andrew's Hall.

Music has been quite as active in the neighbourhood of Glasgow as in the city itself. The Busby Choral Union, which is conducted by Mr. Alexander Patterson, gave a Concert in that rising place on March 30, the programme comprising chiefly Sterndale Bennett's "May Queen." In Greenock, on the 1st ult., an Organ Recital was given in Finnart United Presbyterian Church, by Mr. Cathcart W. Methven; and on the 4th ult. Gaul's Cantata "The Holy City" was performed by the Mid Parish Church Musical Association of the same town. Mr. D. Middleton conducted, and Mr. J. B. McCallum accompanied on the organ.

The Bearsden Musical Society, recently formed, gave a "Musical Evening" on the 1st ult., in which the performance of a number of English glees and madrigals formed the principal part of the entertainment. The singing of the choir is very promising. Mr. J. D. Boyack is the Conductor.

The Bothwell Choral Society held its Annual Concert on the 7th ult., when L. N. Parker's "Silvia" was performed with considerable success, Mr. McHutchison conducting, and Messrs. Jeffrey and Fyfe accompanying on the piano and harmonium respectively.

At Bridge of Weir, on the 8th ult., Cowen's "Rose Maiden" was produced by the Musical Association of the village. At Uddingston, important as a residential place, the Musical Association, now under the charge of Mr. James Pattinson, produced, on the 12th ult., with a marked degree of success, Barnett's "Ancient Mariner." On the same date the Helensburgh Choral Union gave an excellent performance of Handel's "Alexander's Feast," with orchestral accompaniment. Mr. Brash conducted. The Mount Vernon Society, at its Concert of the 15th ult., revived Henry Smart's "Jacob," a work which has been rather overlooked, though it was written for the Glasgow Choral Union and first performed by them. Under the training of Mr. Robert Riddell, the honorary Conductor, the Society has advanced, and a generally excellent performance of the work was given.

The Paisley Choral Union gave Sullivan's Cantata "The Golden Legend" on the 11th ult. The choir rendered every justice to the choruses, both in the dramatic and reflective music of the Cantata. The soloists were Mrs. Hutchinson, Miss C. Myers, and Messrs. Iver McKay and A. Black. Mr. Black, a local baritone of great promise, who has gone south to pursue his studies further, and who, I venture to predict, will take a very high place ere long, took the part of *Lucifer* with great success. The orchestra was led by Mr. W. H. Cole. Mr. J. Barratt was at the organ, and was as successful as could be expected in his effort to supply the want of the Cathedral bells. Mr. James Barr conducted. The Paisley Glee Club gave an interesting Concert of male voice glees and madrigals on the 5th ult.

The Glasgow Choral Union is at present without a fixed Conductor, or rather choral trainer, Mr. Allan Macbeth having withdrawn his name for re-nomination for the post which he has held with much credit to himself for a number of years. The appointment is a yearly one.

MUSIC IN SOUTH WALES.

(FROM OUR OWN CORRESPONDENT.)

THE month of April, unlike the preceding period, was marked by musical events of considerable importance and interest to South Wales generally.

The Jubilee Fête on Easter Monday, at Pontypool, was a very remarkable event, and attracted over 70,000 persons.

The managerial duties were carried out by Mr. Gus Bevan and a committee. The Eisteddfod was held in a large marquee in the Home Park, the ulterior object of the combined undertakings being to aid a fund which is being raised to build a free library and public hall for the locality. The musical adjudicators were Messrs. Proudman, Venables, and D. Jenkins. Mr. David Williams presided, and the Conductor was the Rev. Gurnos Jones. Intense interest was taken in the chief choral competition, the first prize in which was £200 and a gold medal for the Conductor; and the second, £50 and a silver medal. The test piece was the chorus "Wretched lovers" ("Acis and Galatea"). The choirs sang in the following order:—(1) Abercarn (170 voices), led by Mr. David Bowen; (2) Pontypool (135), Mr. Roger Prothero, Conductor; (3) Dowlais Harmonic Society (210), Mr. Dan Davies; (4) Llanelly United Choir (235), Mr. Richard Jenkins; (5) Burslem Tonic Sol-fa (200), Mr. W. Docksey; (6) Aerefair, Wrexham, North Wales, conducted by Mr. J. T. Gabriel. Mr. Proudman prefaced his adjudication with some general remarks about Eisteddfodau, criticising the choirs in their respective performances. He awarded the first prize to Dowlais, which sang steadily throughout, kept in tune, and seemed thoroughly to understand the composition, and the second prize to Llanelly. Great cheering followed the announcement. In the soprano solo competition, "Rejoice greatly" ("Messiah"), the first prize of three guineas was awarded to Miss Pollie Rowlands, the second of two guineas to Miss M. Purvis, and the third to Miss Winnie Edwards. Tenor solo (similar prizes); test piece, "Then shall the righteous shine" ("Elijah"). First prize was awarded to Mr. David Evans, Ferndale; second to Mr. John Thomas, third to Mr. D. Howells (Gwyn Alaw). Bass solo (similar prizes): Mr. Evan Evans (1), Mr. Thomas Lewis (2), and Mr. Llew. Bedw (3). Male voices: the Leeds Glee Society, the Tredegar Glee Society, and the Merthyr Orpheus Society competed. The first prize of ten guineas and a gold medal was awarded to the Merthyr Society (Mr. W. H. Powell, Conductor), the second of two guineas to Tredegar (Mr. David Jones, Conductor).

The Abergavenny Market Hall was again the arena of important musical contests, which took place on Easter Monday, in the presence of a vast audience. The adjudicators were Mr. E. H. Turpin (London), Mr. D. Emlyn Jones (Hereford), Mr. C. C. Caird, and Mr. Throne Biggs. The Conductor was the Rev. Theophilus Rees, Pentrych. The test piece in the chief competition was the same as at Pontypool Eisteddfod. The two winning choirs at Pontypool, as well as the Abercarn choir, arrived from that town in time to take part in this competition. The number of voices was stipulated to be not less than 150, and not more than 300 in each choir. First prize was £100 and a gold medal to the Conductor; second prize, £75 and a silver medal. Mr. Evans, in announcing the award of the adjudicators, said that, on the whole, he had no hesitation in saying that this was the best choral competition the present adjudicators had ever heard in Abergavenny. Award: first prize, to Abercarn; second, Llanelly; third, Dowlais. Chorus for male voices, thirty to forty-five in number; test, "The Soldiers' Chorus" ("Faust"). Nine choirs competed for a prize of £10, and a silver medal to the Conductor: Glanhwy Orpheus Society (Tredegar) was successful. Pedal Harp Competition—"Autumn," by the Queen's Harpist, Mr. John Thomas: First prize of £7 10s. awarded to Mr. Thomas Thomas, Sirhowy; second, £2 10s., to Mr. T. C. Page, Blaine, who is blind. Four choirs, each of between sixty and ninety voices, sang the "March of the Men of Harlech," for a prize of £20, with gold medal for the Conductor; Abercarn was the winning choir. Miss M. M. Jones, Mountain Ash, took a prize of £2 for her singing of "Bid me discourse." On the 14th ult., the members of the Abercarn Choir gave a reception to their Conductor, Mr. D. Bowen.

On Sunday, the 17th ult., the Dowlais Harmonic Society, about whose intentions in regard to London there has been some doubt—principally on account of the ill-health of the Conductor, Mr. Dan Davies—held a meeting, at which it was decided by the members to take part in the great choral competitions at London. The Conductor's duties will be temporarily discharged by other gentlemen.

An interesting letter has been written by Mr. E. H.

Turpin, one of the Abergavenny adjudicators, in which he made several observations that may well deserve to receive the consideration of vocalists in South Wales and elsewhere. He pointed out that there seemed to be some danger of vocal deterioration and a contraction of the performers' musical perceptions and mastery of style, in the habit of working too exclusively at the test pieces. He proceeded: "I would not in the least disparage the splendid diligence and discipline which produced the remarkably fine performances I heard at Abergavenny. All the same, I cannot but note the heavy strain upon the weaker voices, which such persistent practice in a given key and a given style necessarily produces. I would suggest that the rehearsal of test pieces be varied by the frequent interchange of other music in different modes, time-measures, and styles." He also said he "would further venture to urge upon conductors the advisability of employing means whereby the excellent voices they had under command might be duly developed and carefully preserved. He was pained to observe in the juvenile solo competition that tender and precious voices were now and again cruelly forced and suffering from defective methods, or rather habits of voice production. It might be well, too, to remind even the finest and most experienced choirs that competing for more than one prize, or at two separate meetings, which was done by two societies at Pontypool and Abergavenny on Easter Monday, owing to the rare coincidence of two meetings being held on the same day within a reasonable distance, was very likely to be attended with disappointments. The strain upon the singers' attention and physical powers (he continued) is too great to admit of repetition without some diminution of watchfulness and power. This remark is subject to some modification in the case of instrumental performers dealing with artificial tone mediums of a less susceptible character than that delicate organ, the human voice." In further observations he protested against any soloists "entering two competitions under different names, as either creating needless distinctions, or consciously or unconsciously opening the way to some form of deception"; and regarding general arrangements, he argued that "separate entrance and exit doors should always be provided, in order to enable the competing choirs to take and to leave their places with as little loss of time and confusion as possible."

The annual Eisteddfod was held at Neath on Easter Monday, on which occasion the Market Hall was occupied by about 5,000 persons. Sir H. Hussey Vivian, Bart., M.P., presided, and the Mayor (Mr. J. H. Rowland) occupied the vice-chair. Mr. W. Abraham, M.P., was the Conductor, and Mr. W. G. McNaught was adjudicator. "Hallelujah to the Father" was the test piece in the chief choral competition. First prize, £60 and gold medal; second, £25, with silver medal; third, £15 and silver medal. Four choirs competed, and the adjudicator divided the first and second prizes between the Glantawe and Neath Choirs. As the former was just a point in advance of the other, he thought the gold medal should go to the Glantawe Conductor. The Committee afterwards decided, however, to give a gold medal to the leader of the Neath Choir also. "Then round about the starry throne" was the test piece for a prize of £12. Six choirs competed, and the honours fell to the Zoar (Swansea) Choir.

On Good Friday, at Abergavenny, near Merthyr Tydfil, a well-attended Eisteddfod was held, under the presidency of Mr. R. T. Griffiths. Mr. E. Beddoe was the Conductor, and the musical adjudicator was Mr. John Thomas, Llanwrtyd. There was a number of minor competitions. John Sandbrook, Dowlais, took the prize for the best rendering of the bass solo "Now heaven in fullest glory shone." Thirty-three hymn tunes were submitted, and Henry Jenkins, Abercarn (Merthyr), took the prize. The chief choral competition involved the rendering, for a prize of £12 and £1 to the Conductor, of "Yr arglwydd sydd yn teyrnasu." Capcoch (Aberdare) Choir was successful.

On the same day, an Eisteddfod took place at Trealaw, Mr. Rhys Williams, Miskin Manor, presiding. There was a brass band competition for £5, the test piece being "And the glory of the Lord" ("Messiah"). The Mountain Ash Brass Band (Mr. Robshaw) took the honours. A choral competition for £5 resulted in the victory of the Bethel Harmonic Society. Miss Rachel Davies won a prize of

half-a-guinea for singing the "Lost Chord." The musical adjudicator at New Milford Eisteddfod was Mr. D. A. Andrews, Pembroke Dock. The chief prizes were taken by local choirs. On Good Friday there were also Eisteddfodau at Garw Valley and Llanbyther.

At Cardiff, on Easter Monday evening, there was a performance in the Park Hall, by the Ebenezer Choral Society, of the Cantata "Esther, the Beautiful Queen." Mr. Richard Jones conducted the choir. Miss C. Thomas, London, sang the part of *Esther*, and other leading vocalists were: Mr. J. Hocking, Maestig; Mr. J. B. Phillips, Swansea; and Mr. Gwynne Walters, Cardiff. Mr. E. T. Roberts led the band, and Mr. G. Bull and Miss M. J. Thomas were the organ and pianoforte accompanists.

A large and enthusiastic audience assembled at the Park Hall on the occasion of the last Concert for the season by the Cardiff Orchestral Society. Miss Mary Davies was no doubt one of the chief attractions, and she was accorded a reception due to the reputation of so distinguished a soprano. Valuable assistance was also given by Mr. Henry Piercy. As a harpist, Miss Annie F. Jones appeared to advantage, and the performances of the Society were admirable.

The South Wales Choral Union, with "Caradog" as leader, produced "St. Paul" at the Park Hall, Cardiff, on the 20th ult., and fully justified the expectations of the large audience which assembled on the occasion. Their singing was generally considered to have been very creditable, and it is hoped that, having made a start, the choir will take up a prominent position as a representative Welsh association. The leading vocalists were—Madame Williams-Penn, Miss Blodwen Jones, Eos Morlais, and Mr. Lucas W. Williams. Mr. T. Carrington, Bristol, had charge of the orchestra, and Mr. T. E. Aylward was the organ accompanist.

It is stated that the people of Brecon are anxious to have their town fixed upon as the place of the National Eisteddfod meeting of 1888, and that an earnest endeavour will be made to forward their claim to a successful issue.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 11.

Six performances of extemporised Italian opera, with Madame Patti as the central attraction, and one Concert each by the Symphony Society and Mr. Van der Stucken's orchestra at Chickering Hall, and we will be able to close the books on all that is serious of the New York musical season 1886-87. In other parts of the country (except the far West, the Pacific slope, in fact, whither the National Opera Company has betaken itself, in the hope of repairing its badly shattered financial constitution) the same state of things prevails. But in the way of retrospection there is abundance of material for a longer letter than I would dare to inflict on the readers of *THE MUSICAL TIMES*. Two novelties which have recently been produced, however, first call for attention.

On March 14, the National Opera Company produced Rubinstein's "Nero" for the first time in an English dress. Between that date and the close of the Company's five weeks' season, on April 2, the opera was given six times, before numerous and enthusiastic audiences. The version of the book used by the Company was expressly made for it by Mr. John P. Jackson, now an *attaché* of the *World* newspaper of this city. Mr. Jackson's translation is a serviceable one, creditable for the greater part to him as an experienced hand at operatic verse-making; but it does in no wise mark a profound reform in this department of artistic labour any more than do the representations of the company in the department of operatic performance. The performances of "Nero" were, nevertheless, the finest artistic efforts put forward by the company. The lovers of poetry and music, as distinguished from the admirers of spectacular shows, would, it is true, have been glad had the exposition of the dramatic and musical soul of the work been given greater potency than the external dress of the piece; but money can buy fine stage habiliments while it cannot endow mediocre artists with musical and histrionic ability of a high order, and so the public had to be content to admire "Nero," for the greater part, as a

show piece. The effort to present it in this character was so zealous and so effectively made that the eyes of many among those who are inclined to be critical in their estimates of new lyric dramas—those, for instance, who refused to accept "Merlin" as worthy of representation by the German Company—were blinded to the inherent weaknesses of Jules Barbier's book and Anton Rubinstein's music. Some of these critics went so far in their complacency as to wink at the fact that, as presented, it was impossible to follow the drift of the story at the base of the opera, except by reading, not the poet's text (as emended), but the translator's preface to the book, in which the plot was expounded with great particularity. Yet it has been fondly imagined that the progress of opera reform during the last few decades had at least carried us so far that we were justified in demanding that the progress and relation of dramatic incidents should be discoverable to honest and earnest endeavour. Barbier's book has some good poetry, which has not been quite destroyed even in the process of double translation and sophistication to which it has been submitted; but after the first act it ceases to be a drama. The first act, which closely follows in thought, spirit, and episode the first canto of Hamerling's truly poetical and virile epic "Ahasver in Rome," is excellent in every way; the pageantry and picturesque mummery in it fit into, or rather grow out of, the dramatic conceit at the base of the act. This conceit is *Nero's* mock-marriage to a virtuous Christian maiden whom he and his ribald companions have chased from the street into the house of *Epicharis*, whither she had fled for protection, only to discover that *Epicharis* is her mother and a celebrated courtesan. It can easily be imagined how such an episode adapts itself to operatic treatment. But with this one idea—a palpable variant of the scene in *Locusta's* den in the epic of Hamerling—Barbier's inventive faculty exhausted itself, and in the second act the dramatic principle of "Nero" perishes and is never resuscitated. Rubinstein's music betrays a good deal of earnestness in endeavour, but it is the music (in spite of its beauties I feel bound to say so) of a man upon whom artistic principles sit lightly. Where it is beautiful it is entirely lyrical. Much of it is conventional, old-fashioned operatic music; it has no obligations toward the drama; it exists for its own sake. Two duets in the third act are lovely, but commonplace in ideas, and where one expects the most (at the climax of the play when the heroine and all the female representatives of the good principle meet their death, with the burning of Rome as a back ground), playwright and composer give us the least. Finally, in the last act, all the previous folly of the piece is overtopped by a scene in which *Nero* meets the ghosts of all his victims, and calls the roll of their names for the benefit of the audience in the mausoleum of Augustus.

But I must not tarry longer with "Nero." The second novelty was a new Symphony by a composer whose name even was unknown to any reviewer in town, with a single exception. This was a Symphony played from manuscript, composed by Alberto Franchetti. As this name is equally unfamiliar in England, and the Symphony (which is in the little used symphonic key of E minor) proving to be a very respectable work, justifying at least the expectation that its author will yet enrich musical literature with composition of sterling merit, it may not be amiss to identify the composer. Franchetti belongs to a family that has made a mark in Italian politics. Two brothers are or were in the diplomatic service of their country at Madrid and Munich. On his mother's side, I believe, he is connected with the Austrian or Italian branch of the Rothschild family. He is still a young man, and having studied in the music-schools of Italy, and spent three years at the Conservatory of Munich, he is now living quietly at Dresden, and working zealously in the higher fields of composition. Just at present the work in hand is a grand opera on Wagnerian models, and portions of Signor Franchetti's music, beside the Symphony which New York heard last week at the last Concert of the Philharmonic Society, have been performed in Dresden, under the direction of Court Chapelmaster Schuch. In Bologna, I believe, Signor Faccio brought it forward at a Concert, and the kind words spoken of it after that performance attracted the attention of Mr. Theodore Thomas, who wishing a novelty

for the Philharmonic, had a search made until he found Franchetti and his score at Dresden. The Symphony is an unscripural case of new wine put into old bottles without catastrophe, but with equal advantage to receptacles and contents. Franchetti has taken up the spirit of modern German music and bodied it forth in the time-honoured "form." His Italian blood shows itself in his uncompromising adherence to melody as the chief staple of his work, but in his handling of his material he is a young German inoculated with the new romanticism.

The Concert season has not been entirely satisfactory to the *dilettante*. Mr. Thomas has been kept away from the city so much because of his obligations to the National Opera Company, that the Philharmonic Society's Concerts suffered from want of sufficient study and drill. The engagement of his orchestra too, by the Opera Company, took half-a-hundred of the best musicians of the city out of the ranks of the Society for half the Concerts. These facts, together with one or two disappointing programmes, and the change from the Academy of Music to the vast Metropolitan Opera House, where the acoustical conditions are not well adapted to symphonic concerts, caused a deal of complaint among the subscribers. Mr. Thomas's own Concerts have shown the effect of overwork on his part as well as on the part of the orchestra. The list of novelties produced, however, is still respectable. In the following table, arranged in the order of their performance, are the chief novelties of the season, including Rubinstein's new Symphony, which Mr. Van der Stucken has put in the scheme of his last Concert on April 23, after both Mr. Thomas and Herr Seidl rejected it. The chief of the English novelties, "Ruddygore," I am sorry to say has been a failure, and last Saturday was withdrawn after a five weeks' run. The critics pronounced against the work though all praised Sir Arthur Sullivan's music:—

Composer.	Title of Composition.	Occasion.
Gadsby, Hy...	The Forest of Arden ...	Thomas's Popular.
Massenet ...	Marche Heroique ...	" "
Nicodé, J. L...	Jubilee March ...	" "
Cul, César ...	Tarantelle ...	" "
Massenet ...	La Vierge... ..	" "
Tschaikowsky ...	Marche Slave (Op. 31) ...	" "
Schytte, Ludvig ...	Pantomimes (Op. 39) ...	" "
MacDowell, E. A...	Ophelia	Van der Stucken's Concert.
Saint-Saëns ...	Rhapsodie d'Auvergne ...	" "
Raff ...	Festival March (Op. 139) ...	" "
Sullivan, Arthur ...	Overt, "In Memoriam" ...	Thomas's Popular.
Bird, Arthur...	Symphony in A ...	Symphony Society.
Tschaikowsky ...	Capriccio Italien ...	Philharmonic Soc.
Bruckner, Anton ...	Symphony, E major ...	Liederkranz Concert
Bruch, Max ...	Achilleus	German Opera.
Wagner ...	Tristan and Isolde ...	Miss Cameron's Season.
Offenbach ...	The Commodore ...	Philharmonic Soc.
Saint-Saëns ...	Symph. after "Manfred" ...	" "
Nicodé, J. L.	Suite Symphonique (Op. 17)	Van der Stucken's Concert.
Paine, J. K. ...	The Shepherds on the Lawn	" "
Massé, V. ...	Galatea	National Opera.
Goldmark ...	Merlin	German Opera.
Audran ...	Indiana	McCaull Opera.
Floersheim, O. ...	Elevation	Mr. Musin's Concert
Rheinberger ...	Rosen von Hildesheim ...	Liederkranz Concert
Hummel, Ferd. ...	Columbus	" "
Saint-Saëns ...	Symphony, C minor ...	Philharmonic Soc.
Gilbert and Sullivan	Ruddygore	Fifth Ave. Theatre.
Dvorák ...	Slavonic Rhapsody (No. 1) ...	Thomas's Popular.
Berlioz ...	Trojans in Carthage ...	Van der Stucken's Concert.
Dellinger ...	Lorraine	McCaull Opera.
Svendson ...	Festival Polcaise ...	Thomas's Popular.
Dvorák ...	Legend	" "
Délibes ...	Coppelia	National Opera.
Rubinstein ...	Paradise Lost	Brooklyn Philharm.
Rubinstein ...	Nero	National Opera.
Liszt ...	Christus	Oratorio Society.
Moszkowski ...	Suite (No. 1, Op. 39) ...	Thomas's Popular.
Hofmann, H. ...	Octet (Op. 80)	Philharmonic Club.
Dvorák ...	Suite (Op. 39)	Thomas's Popular.
Franchetti, Alberto	Symphony, E minor ...	Philharmonic Soc.
Rubinstein ...	Symphony (No. 6) ...	Van der Stucken's Concert.

A MUSICAL Scholarship for female Students has just been founded by the authorities of Trinity College, London, in honour of the Jubilee year of her Majesty's reign. The Scholarship, to be entitled "The Queen Victoria Scholarship," will be for Musical Composition, and will be open to all British born subjects.

ON Saturday evening, the 23rd ult., the celebrated French Organist, Mr. Eugene Gigout, gave a very successful Recital at the Bow and Bromley Institute. There was a large attendance, who gave the artist a hearty reception. The programme was of very high class character, including amongst others of Mr. Gigout's own compositions, a Religious March, a Communion, and an arrangement of Bach's well known aria "My heart ever faithful"; Mendelssohn's Sonata in D minor, Dubois's "Marche des Rois Mages," Lemmens's Fanfare, and Bach's Fugue in G minor formed also part of the programme. An improvisation on a Theme given by one of the audience was most cleverly worked out in various styles. Mr. Gigout was enthusiastically applauded after each piece and had to bow his acknowledgments several times. Previous to this performance (on the 21st ult.) Mr. Gigout played at Bolton, where he also obtained a complete success. At Mirfield, also, where he performed on the great four-manual concert organ at the private residence of Mr. T. W. Pilling, in the presence of at least a hundred organists and other professional men, his playing excited the greatest admiration. We think that Mr. Gigout cannot but feel satisfied with the success that has accompanied him during his short visit to this country, and we hope it may not be long before he again visits us.

THE Park Church (Highbury) Psalmody Association and Orchestral Society, numbering together about 150 performers, gave the final Concert of the present season on Tuesday evening, the 19th ult., at the Highbury Athenæum. The programme comprised Dr. Stainer's sacred Cantata "The Daughter of Jairus" and Spohr's "God, Thou art great," the Triumphal March and Chorus from Sir Michael Costa's "Naaman," "How vain is man" (Handel), "But the Lord is mindful" (Mendelssohn), "Angels ever bright and fair" (Handel), "Why do the nations" (Handel), concluding with the National Anthem, as arranged by Sir M. Costa. The solo quartet were Miss Bertha Moore, Miss Rose Dafforne, Mr. John Probert, and Mr. Frank Ward, who rendered the pieces entrusted to them artistically and with feeling. The choir and band were well under the control of their excellent Conductor, Mr. John E. Borland, the Organist and Choirmaster of Park Church. The two Societies may be congratulated upon a very successful Concert.

MISS LESLIE TROWBRIDGE gave a Concert at the Portman Rooms, Baker Street, on Tuesday evening, the 19th ult., which was fully attended. The programme was well selected and contained many highly interesting features, notably two songs, a duet for soprano and tenor and a quartet from the Mass in D, both composed by Miss Trowbridge. These compositions are as yet in MS., but they are good enough to warrant the supposition that they will not long remain so. The last mentioned number (Agnus Dei) is extremely attractive, and one of the songs, "My Rose," which was delightfully rendered by Mr. Iver McKay, produced a very favourable impression. Mr. McKay's excellent voice and refined style were also displayed in "Salve dimora" (Gounod) and Blumenthal's "Message." Madame Ellen Lamb's songs were well rendered, and Miss Trowbridge, who has a fine contralto voice, sang in a musicianly manner, and was enthusiastically received.

A NUMBER of the members of the choir and congregation of St. Philip's Church, Dalston, met in the Vestry on Easter Tuesday to present a testimonial to Mr. Charles Dixon, who for twenty-five years has been Organist to the Church. The presentation, consisting of an illuminated address and a purse of thirty guineas, was made by the Rev. F. Cox, who, in expressing regret at Mr. Dixon's retirement, referred to the great interest and untiring energy he had shown in the execution of his duties during the long period he had held the post.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of "The Messiah," on March 30, in Trinity Chapel, Poplar. The soloists were Miss Annie Daymond, Miss Gerry, Mr. John Probert, and Mr. James Blackney. A second performance of the Oratorio was given on the 6th ult., in the Church of St. John the Evangelist, Waterloo Bridge Road; the soloists were Mrs. Stanesby, Mrs. Oram, Mr. John Probert, and Mr. James Blackney. Mr. E. H. Turpin accompanied on the organ.

WE regret to announce the death of Mr. Robert Cocks, the well known and long established music publisher. Six years after the battle of Trafalgar he came, as a boy, to London; and after an apprenticeship, started a music publishing business in Princes Street, Hanover Square, as far back as 1823. About the year 1844 the establishment was removed to New Burlington Street, where the business has been continued ever since, Mr. Cocks retiring from the firm in 1881, and being succeeded, as senior partner, by his son, Mr. Stroud L. Cocks. The catalogue of the firm exceeds 18,000 works, including the "Schools" of Czerny, Spohr, Campagnoli, and Albrechtsberger, the organ history of Hopkins and Rimbault, and a large number of the dance compositions of Strauss and Lanner. Mr. Cocks was the oldest music publisher in England, and probably in the world, having, at the time of his decease, entered his ninetyeth year.

THE second anniversary of the Westminster Orchestral Society was celebrated on the 1st ult., by a dinner at the Holborn Restaurant, under the presidency of Mr. Frederick Rose. After the usual loyal toasts, General Sim proposed prosperity to the Society, which was responded to in an eloquent speech by Professor Sir George Macfarren, senior vice-president of the Society, who traced the history of this rapidly rising institution—cradled in the great firm, which he said "shall be nameless," in Pulteney Street—from its early days to the present time, and expressed an earnest wish that the excellent work which it had commenced might be vigorously carried on in the future, and that the Society might eventually grow into all the importance its promoters could desire. Amongst the other speakers were Mr. Charles Stewart Macpherson, Conductor of the Society, Mr. George F. Rose, Mr. Walter Macfarren, Mr. Black, Mr. Algernon Rose, and the Chairman.

AN exceedingly creditable performance of Handel's Oratorio "The Messiah" was given by the Musical Association in connection with Mr. F. N. Charrington's mission work, at the Great Assembly Hall, Mile End Road, on Good Friday. The chorus singing was characterised by much vigour and intelligence throughout. The solos were sung by Miss Annie Williams, Miss Eleanor Rees, Mr. Iver McKay, and Mr. Musgrove Tufnail, all of whom gave much effect to the important music entrusted to them. Mr. Duncan Callow presided at the organ, and Mr. G. Day Winter conducted with great care and judgment. On Easter Sunday afternoon an experiment was tried in the form of a "Special Service of Praise," given by the above Musical Association, under Mr. Winter's conductorship, and, judging from the large audience of some 4,000 persons, the success was decisive.

THE 218th consecutive Monthly Concert of the St. George's Glee Union took place on the 1st ult., in the Pimlico Rooms, Warwick Street, the programme being entirely devoted to sacred music. The first part included a solo from each of the artists Mendelssohn's "Judge me, O God" and "As the hart pants"; Sterndale Bennett's Cantata "The Woman of Samaria" formed the second part. The rendering of the solos in this work by Miss Kate Fusselle, Mrs. Osborne Williams, Mr. William Nicholl, and Mr. Frederick Bevan was excellent, a special feature being the Quartet "God is a Spirit." The chorus singing was very good throughout. Mr. F. R. Kinke and Mr. H. King presided at the pianoforte and harmonium respectively, and Mr. Joseph Monday conducted.

THE eighth annual Report of the Orphan School and Benevolent Fund for Musicians, established under the management of Miss Helen Kenway, tells us that about £650 is still required to clear off the debt and purchase the house now occupied. Many professors and lovers of music are giving all the help they can in the good cause, and we sincerely hope that such aid will not only be continued but strengthened in the future, so that the institution may be placed on a sound and permanent footing.

MR. H. C. TONKING was the performer at the Saturday Evening Organ Recitals given at St. Barnabas', Kentish Town, on Saturday, the 23rd ult., and is engaged for the Tuesday one o'clock Organ Recitals at Canon Shuttleworth's Church, St. Nicholas Cole Abbey, on Tuesday, the 3rd inst.

THE Stormont Road Choral Society, Lavender Hill, gave its third Concert on the 21st ult., under the conductorship of Mr. Frank Idle. The first half of the programme was devoted to a performance of Sir Arthur Sullivan's Oratorio "The Prodigal Son," the solo parts in which were sung by Miss Winifred Parker, Miss Abel, Mr. Collwyn Thomas, and Mr. Richard Green. In the second part of the programme the above-named vocalists contributed songs, and Mr. Crowther, R.A.M., played a composition of his own, Etude in B flat, which was loudly encored. A part-song, by Marcellus Higgs, "Queen of Fragrance," and the Bridal Chorus, from Cowen's "Rose Maiden," were also well received by the audience.

THE members of the St. Andrew's Choral Society held their third annual Concert at the Athenaeum, Hammersmith, on Wednesday evening, March 30. The programme consisted of Cowen's Cantata "The Rose Maiden," which was highly appreciated. The vocalists were Miss Agnes Wilson, Mr. Alfred Moore, and Mr. J. Dalgety Henderson. The choruses were performed in a very efficient manner, under the able conductorship of Mr. Archibald D. Taylor. Miss Braddock presided at the pianoforte. In the second portion of the programme songs were contributed by Miss de Wilde and Mr. J. Dalgety Henderson; and a pianoforte solo by Mr. R. W. Lewis was exceedingly well received. Mr. J. Stansfeld, R.A.M., was the solo violinist.

THE Services at St. Agnes', Kennington Park, on Easter day, were of a highly festal character. At the eleven o'clock celebration of the Holy Communion, Gounod's Messe Solennelle (St. Cecilia) was sung with orchestral accompaniment, the solos being rendered by Madame Worrell, Messrs. Cole, Cox, and Plant. Handel's "Worthy is the Lamb" was sung at the Offertory, and a successful service was brought to a close by the playing of Prout's Triumphant March from "Alfred," by Mr. W. W. Hedgcock (the Organist) and the orchestra. One of Stainer's Gregorian arrangements for the Magnificat and Nunc dimittis, and Macfarren's "This is the day," were sung at the evening service.

SATURDAY, the 23rd ult., being St. George's Day, special services were held in the Parish Church, Beckenham, on the occasion of the opening of the new building. At the High Celebration Foster's Service in E flat was sung by the choir, with orchestral accompaniments. The Festival was continued on Sunday, the same music being given in the morning; at the evening service Handel's "Hallelujah" was sung as the Anthem, and after the processional, a solemn Te Deum, as an act of thanksgiving for the completion of the church. The excellent rendering of the whole of the music reflects the utmost credit upon the Organist, Mr. G. J. Hall.

A CONCERT was given in the Chelsea Town Hall, on March 29, by Mrs. A. J. Layton, F.C.O., in aid of the funds of the Victoria Hospital for Children. The soloists were Miss José Sherrington, Miss Beata Francis, Miss Annie Layton, Madame Antoinette Sterling, Mr. Henry Beaumont, and Mr. Alfred J. Layton; pianoforte, Miss Amina Goodwin; harp, Miss Ida Audain; reciter, Mrs. Ellis Cameron. Mrs. Layton's Ladies' Choral Class sang some part-songs in a highly finished manner, and among the items for mixed voices was Mr. William Carter's Jubilee Ode "Victoria," conducted by the composer, the solo being sung by Mr. Henry Beaumont.

A PIANOFORTE Recital was given at the Holly Park Lecture Room, Crouch Hill, on the 22nd ult., by Mr. W. Herbert Lanyon. His selections comprised Scherzo (Op. 31), Nocturnes (Op. 9, No. 2; Op. 37, No. 2), Waltzes (Op. 64, Nos. 1 and 2), Chopin; works by Gottschalk and Mendelssohn, and several compositions of his own. His rendering of the various pieces was received with much favour by the audience. A setting of the Evening Hymn by the Concert-giver was well sung by Mrs. W. J. Davey.

At the Concert of the Bach Choir, on the 17th inst., under the conductorship of Dr. Villiers Stanford, a Choral Ode in eight parts, "Blest pair of Sirens" (Milton's Ode "At a solemn Musick"), composed expressly for the occasion by C. Hubert H. Parry, and Berlioz's Te Deum will be performed, Mr. Edward Lloyd being the principal vocalist.

THE first Concert of the newly-formed Streatham Choral Society (of which Sir George Macfarren is President) took place on Monday, the 25th ult., at the Assembly Room, Streatham Common, under the conductorship of Mr. Charles Stewart Macpherson. The programme comprised Sir George Macfarren's Cantata "May Day" and Dr. A. C. Mackenzie's Cantata "The Bride," besides an interesting miscellaneous selection. The artists were—vocalists, Madame Wilson-Osman and Mr. Maldwyn Humphreys; violin, Miss Cecilia Yates; accompanists at the pianoforte and harmonium, Messrs. Herbert Lake and Harold E. Macpherson.

On March 30 a special Evensong was held in West Hackney Church, at which full orchestral accompaniments were used. The voluntary choir of the church was augmented to about ninety voices. In place of the Anthem, A. R. Gaul's Passion Service was given, the solos being well rendered by Masters Watts and Redfern, and Messrs. Thom, Harvey, and Kempton. The performance was under the direction of Mr. F. L. Kett, the able Choirmaster of the Church, by whom the service hymns had been scored for the orchestra. Mr. H. Baynton was leader, and Mr. R. T. Gibbons, F.C.O., presided at the organ. The service throughout was excellently rendered.

The members of the St. Peter's Choral Society gave the third and last Concert of the season in St. Peter's Hall, Wickham Road, S.E., on the 19th ult. The works performed were Spohr's "Last Judgment" and Mendelssohn's "Hymn of Praise." The choir, under the beat of their Conductor, Dr. C. J. Frost, was thoroughly efficient, the difficult choruses being sung with a zeal and certainty highly commendable. The solos were taken by Miss Mary Beare, Madame Kate Lewis, Mr. T. Hanson, and Mr. F. Horscroft. The accompaniments were admirably played by Miss Willcocks (pianoforte) and Mr. E. F. Barker, A.C.O. (harmonium).

THE Lewisham Choral Society, under the conductorship of Mr. Arthur E. Brown, gave its second Concert of the season in the School Room, Court Hill Road, on Tuesday, the 19th ult., the programme consisting of Gade's Cantata "The Erl-King's Daughter" and a miscellaneous second part. A band of strings, led by Mr. G. Dinelli, accompanied the work. The solo vocalists were Miss Kate Condry, Madame Schluter, and Mr. Edward Owen, all of whom were well received. Mr. Dinelli played a violoncello solo with great taste and finish. Miss Louie Boyce and Mr. H. A. Hurdle accompanied on the pianoforte and harmonium respectively.

On Tuesday, March 29, the Oratorio "Land of Promise" (Francis Howell) was given by the Dulwich Grove Choral Society, at the Congregational Church, Dulwich Grove. The principal soloists were Miss N. Brown, Miss McLean, Mr. E. W. Smith, and Mr. C. Rivington Shill, all of whom gave excellent renderings of the portions allotted to them. The choir, under the conductorship of Mr. J. Williamson, sang in a very satisfactory manner. Mr. J. W. Lewis accompanied throughout on the organ. At the close, Mr. J. Williamson was presented with a testimonial from the members of the choir, in recognition of his services as Conductor.

MR. H. W. WESTON, F.C.O., gave a short Recital to a numerous congregation, on Easter Sunday, after Evensong, at Balham Parish Church. The programme comprised a Festmarsch, by Raff; Allegro, by Widor; and works by Hesse, Guilman, and Handel. The same performer also gave a Recital at St. Nicholas', Cole Abbey, on Easter Tuesday, when he rendered a programme containing Guilman's Scherzo Symphonique, Schumann's Canon (No. 5), and works by Sir R. P. Stewart, Salomé, Henselt, and Lemmens.

A VERY good performance of "The Messiah" was given in the Congregational Church, Stratford, by the Choral Society, on Good Friday evening, the principal vocalists being Madame Clara West, Miss Rose Dafforne, Mr. A. Jones, and Mr. Sackville Evans; organ, Mr. E. J. Scrive; pianoforte, Miss Harris, R.A.M.; leader of the band, Mr. Stallworthy; trumpet obbligato, Mr. W. G. Wilson; Conductor, Mr. J. W. Hale.

AT Honor Oak, on Monday, the 18th ult., a Cantata entitled "Joshua," by Mr. Seymour Smith, was performed for the first time. The work showed a considerable amount of originality. The duet for soprano and contralto, "Take up the timbrel," the solo and chorus "Night's tender calm," and the choruses "God is our hope" and "The Lord is King," were the most noteworthy items in the work. A March, somewhat in the style of the March from "Eli," should become a valuable addition to an organist's stock of this class of music. The work was excellently performed by the St. Augustine's Choral Society, and conducted by the composer.

A MISCELLANEOUS Concert of Sacred Music was given in the Wesleyan Church, West Kensington Park, on Good Friday. The principal choral items were Barnby's "King all glorious," Smart's Anthem "The Lord is my strength," Sullivan's "I will sing of Thy power," and several choruses from "The Messiah." The remainder of the programme comprised quartets, duets, and solos. Miss Crisp and Mr. Harvey played a duet for violin and pianoforte. Mrs. Hector Tomkins, who presided at the organ, performed a Prelude and Fugue by Bach, in D minor, and Van Eyken's "Evening Hymn." Miss Crisp played the pianoforte accompaniments, and Mr. J. Barratt West conducted.

THE musical services held on Sunday afternoons, at four o'clock, at the Church of All Saints', Norfolk Square, have been largely attended since the commencement of the present year. During Lent, Dr. Stainer's "Crucifixion" and Rossini's "Stabat Mater" were sung. At the Easter season, the second part of Gounod's "Redemption" was given, and this is to be followed by a selection from "The Messiah," the third part of "The Redemption," the "Woman of Samaria," Gounod's "Mors et Vita," &c. Mr. Stedman is the Conductor, and Mr. Augustus Toop the Organist.

THE last of a series of three Concerts, in aid of the choir fund of St. Mark's Church, Lewisham, took place at the Institute, Old Road, Lee, on Thursday, the 21st ult., under the direction of Mr. Frederic Leeds, A.C.O., the Organist. The programme included a pianoforte duet (Miss Leeds and Mr. F. Leeds), songs by Miss Ida Everard, Miss Leeds, and Mr. F. Leeds; violin solos by Mr. Hughes Brabant, a trio for flutes and pianoforte by Messrs. C. S. West and P. R. Buck (flutes) and Mr. T. E. Trotter (pianoforte), and Mackenzie's "A Franklyn's Dogge," by the gentlemen of the choir. These Concerts have been a great success.

ON Easter Monday, a new programme was put forth at St. George's Hall. The first piece, written by J. Comyns Carr, and music by King Hall, is entitled "The Naturalist." The characters were sustained with much spirit by Miss Fanny Holland, Miss Kate Tully, Mr. D. Young, Mr. Walter Browne, and Mr. Alfred Reed. The musical portion was excellently rendered and found much favour with the audience. The concluding item was a musical sketch, "Jubilee Notes," by Mr. Corney Grain. This was given in his well-known attractive manner, and elicited continual laughter and applause.

ON Wednesday, the 6th ult., the Kyrle Choir, augmented by the choir of the Church, gave a performance of "The Messiah" at St. John's, Waterloo Road, S.E., under the direction of Mr. F. A. Docker, and with Mr. E. H. Turpin at the organ. The Organ Recitals were resumed on Tuesday evening, the 19th ult., when Mr. Edmund West gave an interesting programme. The Recital of the 26th ult. was given by Mr. H. W. Weston, F.C.O., who included an Organ Sonata by Dr. Bridge, of Westminster Abbey, in his scheme. These Recitals will be continued throughout the months of May, June, and July.

THE Civil Service Vocal Union's final Concert of the season took place on Monday evening, the 18th ult., when a "Ladies' night" was given in the Great Hall at Cannon Street Hotel. The part-music was rendered throughout in a manner worthy of the warmest commendation, and included a new (MS.) Part-song, entitled, "Come live with me," composed by the honorary Conductor, Mr. J. H. Maunder. The vocalists were Mr. Iver McKay, Mr. E. G. Richardson, Mr. Schartau, and Mr. Bantock Pierpoint; Mr. Arthur Payne (violin), and Mr. F. Upton (reciter). Mr. Maunder conducted.

At the Downs Chapel, Clapton, on March 30, the Rev. T. Vincent Tyms delivered a Lecture upon "Elijah," illustrated by music from Mendelssohn's Oratorio, sung by the chapel choir, under the direction of Mr. Charles E. Smith, Organist of the chapel, the careful rendering of the pieces giving great satisfaction, and reflected much credit upon the training of the conductor. The choir was assisted by the following soloists: Messrs. Myles Mole, W. G. Forington, Miss Hilda Coward, and Miss Anna C. Smith. Messrs. David Davies and William Bolton, R.A.M., very ably accompanied at the piano and harmonium respectively.

A CONCERT was given by the Bloomsbury Choral Association, at the St. George the Martyr Mission Hall, Great Ormond Street, on March 29, before a large audience. The first part of the programme was devoted to the performance of Mr. T. Mee Pattison's Cantata "The Ancient Mariner," the principal vocal parts being well sustained by Miss Mary Warner, Miss E. Cunningham, Mr. W. G. W. Goodworth, and Mr. A. Cook. The work was excellently rendered, under the conductorship of Mr. C. Iscard; Miss Katie Hebditch presiding with much efficiency at the pianoforte. The second part of the Concert was miscellaneous.

On the Wednesday in Passion and Holy Week, Dr. Stainer's work "The Crucifixion" was sung by the choir of St. Mark's Church, Notting Hill, at a special service at 8 p.m. The recitatives, &c., received sympathetic treatment from the soloists, Mr. Reginald Groome and Mr. Stanley Smith, of St. Andrew's, Wells Street. The choir, ably conducted by Mr. W. A. Philpott, showed excellent training. The organ was played with admirable effect by Mr. W. Tear. A feature of the service was the participation of the congregation in the hymns.

On Wednesday, the 20th ult., a Concert was given in St. Mark's Room, Notting Hill. The vocalists were Mrs. Bolton, Miss Meredyth Elliott, Miss Buchanan, Mrs. Sharpe, Miss Krohn, Mr. F. E. Choveaux, Mr. Deane, Mr. Willey, and Mr. Kingston. Mr. Choveaux contributed pianoforte solos and acted as accompanist. Mrs. F. B. Jewson accompanying the band. Two charming songs, "Baby Angels" and "One Day," both by Miss Krohn, were sung respectively by Miss Meredyth Elliott and Mr. Choveaux.

A HIGHLY satisfactory performance of Dr. Sloman's Cantata "Supplication and Praise" was given, with orchestral accompaniments, on Wednesday evening, the 20th ult., at St. Faith's Church, Wandsworth. There was a very large and attentive congregation, and the offertory was devoted to the Choir Fund. Mr. T. Carey, Organist of the Church, conducted; Mr. W. H. Weston, F.C.O., presided at the organ; and Herr Eberwein was leader of the orchestra. The solos were well sung by Mr. E. Smith and Mr. F. Swinford.

THE first annual Conversazione of the St. Pancras Parliamentary Debating Society was held at the Vestry Hall, St. Pancras, on the 21st ult. The chief feature of the evening was a Concert, in which Miss Edith Oliver, Miss Ethel Campbell, Miss Norman, Mr. H. L. Fulkerson, Mr. Alfred Moore, and Mr. J. L. Phillips took part. Mr. Edward O'Brien, R.A.M., contributed two effective violin solos, and Mr. Charles Fry's elocutionary powers were displayed in two recitations, dramatic and humorous. A Smoking Concert was also given in another part of the building.

ALTHOUGH the Hebrew version of "God save the Queen" ("El Sh'mor Hamalko"), arranged by D. M. Davis, can scarcely be noticed in our reviewing columns, we may mention that a copy of it has been accepted by Her Majesty, and that it will probably be sung as an Anthem at any special services which may be held to celebrate the Jubilee in the Synagogues throughout the British Empire. The arranger, Mr. Davis, is Choirmaster at the new West-End and St. John's Wood Synagogues, and the composition is published by Messrs. Novello, Ewer and Co.

THE St. John's Choral Society, Upper Holloway, gave a free Concert in the Gymnasium on Easter Tuesday evening, which was largely attended by the poor of the district. The programme included part-songs, instrumental solos, songs, and recitations. Mr. Henry J. B. Dart was the Conductor.

MISS ANNIE MATTHEWS gave her annual Concert at Brixton Hall, on Thursday evening, the 21st ult., assisted by Madame Clara Samuelli, Miss R. Crooks, Miss Grace Woodward, Miss Alice Bocquet, Mr. Harper Kearton, Mr. Henry Yates, Mr. James Budd, Mr. Robert Grice, Miss C. A. Brouil (violin), Miss Minnie Hailstone (solo pianoforte), and Mr. Turle Lee (accompanist). Miss Matthews obtained a hearty reception for Gounod's "Far greater in his lowly state" ("Reine de Saba"), and Purcell's "Nymphs and Shepherds."

THE Concert at the Peckham Conservative Club, on the 23rd ult., was under the direction of Mr. C. H. Schofield. The following gentlemen assisted:—Messrs. F. Cozens, Heney, Sidney Tower, Charles Chilley, A. Weston, Donnell Balfe, A. Hubbard, and A. Moore. The instrumental part of the programme was sustained by Mr. G. T. Miles (whose harp solos were much applauded), Mr. Schilsky (violin), and Mr. Walter W. Hedgcock, who, besides conducting the Concert, played a Gigue in D minor, of his own composition.

THE Annual Dinner of the College of Organists took place on the 18th ult. Sir George Grove presided, and made several admirable and genial speeches. He was supported by Dr. Hopkins, Dr. J. F. Bridge, Dr. Longhurst, Dr. C. Warwick Jordan, Dr. A. H. Mann, Dr. Little, Messrs. M. E. Wesley, C. E. Stephens, E. H. Turpin, Hoyte, Cooper, J. Higgs, J. Turpin, &c., and among the guests were visitors from Germany, America, Norway, &c.

AN excellent performance of Haydn's "Creation" was given by the Finchley Choral Society, in the Parish Church, Finchley, on March 29. The soloists were Madame Adeline Paget, Mr. W. Anstice, and Mr. J. M. Bazin, all of whom acquitted themselves admirably. The choruses were given with great precision. Mr. A. A. Yeatman, F.C.O., Organist of the Church and Conductor of the Choral Society, presided at the organ.

A CONCERT was given at the Mechanics' Institute, Stratford, on March 30, by Miss E. J. Gollidge, assisted by Miss Clara Dowle, Miss Beatrice Golsworthy, R.A.M., Mr. H. Aldridge, and Mr. Barter, vocalists; Miss Adela Duckham, violinist; and Mr. Alaric Burton, elocutionist. The Concert was most successful in every respect, an excellent programme being well carried out.

At St. Marylebone Parish Church, during Lent, Dr. Stainer's new Sacred Cantata "The Crucifixion" was sung five times, and a selection from Gounod's "Redemption" three times. On each occasion there was a very large congregation. On Ascension Day and the Thursday following (19th and 26th inst.) Mendelssohn's "Hymn of Praise" will be given, with organ accompaniment, at 8 p.m.

DR. STAINER's new Cantata "The Crucifixion" was sung on Thursday in Holy Week, at a Special Service in Chester Cathedral. The work was most impressively rendered, the Precentor conducting, and Dr. J. C. Bridge presiding at the organ. The congregation numbered about 1,500 persons.

A PAPER on the "Rise and Development of Synagogue Music" will be read by the Rev. Francis L. Cohen, at the Anglo-Jewish Historical Exhibition, Royal Albert Hall, on Thursday, the 19th inst., at eight p.m. The illustrations will include choruses by the choir of the West London Synagogue, under the direction of Dr. C. G. Verrinder.

MENDELSSOHN'S "Hymn of Praise" was performed at Hanover Chapel, Rye Lane, Peckham, on March 27, after the evening service. The soloists were Miss Hattie Hickling, Miss Marion La Thangue, and Mr. Bates. The choruses were very efficiently sung by the choir. Mr. Talbot ably presided at the organ throughout.

THE Paddington Choral Union gave an excellent Concert, consisting of Sullivan's "Prodigal Son" and a miscellaneous selection, on Tuesday evening, the 19th ult., the soloists being Madame Clara West, Miss Annie West, Mr. J. H. Mullerhausen, and Mr. Charles Victor; Organist, Mr. H. G. Holmes; Conductor, Mr. J. H. Moon.

DR. JOSEPH C. BRIDGE, of Chester Cathedral, has been appointed Conductor of the Bradford Festival Choral Society, in place of the late Mr. Edward Hecht.

At SS. Peter and Paul's Roman Catholic Church, Clerkenwell, on Easter Sunday, the choir rendered Mozart's Twelfth Mass with orchestral accompaniment. Mr. B. B. Barrett conducted.

An excellent Organ Recital was given at St. Nicholas Cole Abbey, on the 19th ult., by Mr. Henry J. Wood. The programme included works by Bach, Handel, Freyer, Guilman, and Fink.

DR. C. VILLIERS STANFORD'S setting of Lord Tennyson's Jubilee Ode, "Carmen sæculare," will be performed at one of the forthcoming State Concerts.

REVIEWS.

Blessed be the Lord, by J. F. Bridge; *Behold, O God, our Defender*, by F. W. Hird; *Hear, O God*, by A. M. Friedländer; *Rejoice in the Lord*, by Philip Armes; *Let every soul be subject*, and *Lord Thou art God*, by J. Stainer; *Give the Lord the honour due*, by Charles H. Lloyd. Jubilee Anthems. [Novello, Ewer and Co.]

Behold, O God, our Defender, by Sir G. Elvey. Jubilee Anthem. [Alphonse Cary.]

As a matter of course the Jubilee excitement has influenced composers, and has already affected the usually calm and placid atmosphere of the organ loft. This is not a matter for surprise or regret. The above list of names is sufficient to show that we have here to do with efforts more worthy of criticism than the loyal and patriotic songs, "with chorus," which are now being issued in such large numbers. The first named anthem bears an official cachet, as it will be performed at the ceremonial in Westminster Abbey on June 21st, and the name of the composer is a sufficient guarantee for, at any rate, excellence of workmanship. This we find, and also evidence of a desire to make the composition specially suitable to the occasion. It opens quietly enough with a chorus in the orthodox church style, quiet and unassuming, but after this has proceeded for some time there is a sudden transition from the dominant of E, to C, and the organ gives out the first phrase of the National Anthem with startling effect. A little later on the Prince Consort's choral "Gotha" appears as a *canto fermo* for bass solo, the chorus supplying the counterpoint. Then the original movement is resumed, and the anthem comes to a close with a second delivery of the National Anthem as before, but now in E. Nothing could be less pretentious than Dr. Bridge's anthem, and nothing more appropriate, as the musical arrangements of the Court Service are to be studiously simple. The next on our list was composed for the York Diocesan Choral Association Festival, to be held during the present month. It consists of several short movements, the composer apparently fearing to trust himself with the development of a theme either fugally or otherwise. But the writing is at once spirited and melodious, and, despite its patchiness, the anthem would be effective. No solo voices are required. Mr. Friedländer's composition is dedicated to "the Rev. Dr. Herman Adler, delegate Chief Rabbi," and has Hebrew and English words taken from the 61st Psalm, revised version. The music is not in any way remarkable, and the only charge that could be brought against it is that it is decidedly common-place. In form it resembles a rondo, a hymn-like theme occurring three times, with episodes of a freer and more varied character. The next is more elaborate than any of the foregoing. It commences with a bold and vigorous chorus, developed at considerable length, after which we have a treble solo in G-8 time, extremely refined and melodious; and to this succeeds another chorus, more spirited and energetic than the first, bringing the anthem to a highly effective conclusion. The title-page states that it was written at the request of the Dean and Chapter of Durham, and it may fairly be said that Dr. Armes has risen to the occasion, and produced a piece worthy to take high rank among Jubilee music. The first of the two anthems by Dr. Stainer is on a smaller scale. It consists, for the most part, of phrases for solo voice or choir in unison, answered by the full chorus, and ends with the hymn "O King of kings, Thy blessing shed," set as a tenor solo, with repeats for choir and congregation. Strictly

speaking, the next is not a Jubilee anthem, as it is composed for the forthcoming Sons of the Clergy Festival, but its general character fits it for inclusion in the present series, and it is emphatically one of the best efforts of its composer. After a fine and striking opening chorus, there is a beautiful tenor solo, with a highly effective accompaniment in the modern style. To this succeeds a lengthy and splendidly worked out chorus, with a good deal of free fugal writing. With this the anthem may fitly conclude on ordinary occasions, but the composer has added another short chorus leading up to the National Anthem, and no doubt this *coda* will be included in the celebration of the 11th inst. An anthem composed expressly for the antipodes is noteworthy on this, if on no other account. Mr. Lloyd's composition is intended for the Festival of the Christ Church Diocesan Choral Association in New Zealand this year. The writer has evidently a high idea of the capabilities of colonial church singers, for his anthem is by no means simple. It consists of two lengthy choruses with an intervening trio, all three movements showing a good deal of elaboration both in the voice parts and the accompaniment. The music looks remarkably effective, but it will need a strong body of trained singers to render it justice. The last on our list is a spirited composition in the orthodox church style. Sir George Elvey is evidently a devotee of Handel, and he has given us a capital fugal "Amen" by way of *Finale*. Though his music is distinctly of the old school, it is extremely well written, and shows a rare knowledge of the effects to be gained by comparatively simple and straightforward means.

The Bandmaster's Guide, Vol. II. *On the Instrumentation of Military Bands*. By Palgrave Simpson. [Boosey and Co.]

If this book is meant for a joke, it is a bad one, unworthy of the handsome cover; and seven shillings and sixpence is far too high a price to pay for the amusement (or vexation) involved in the perusal. If it is meant seriously, it will be a hard task for experienced men to read the contents to the end without losing all patience, and calling it anything but a Guide. For the sake of our famous military bands it is to be hoped that the principles advocated therein will not be acted upon, as it would mean assimilating their character to that of a German band, or to some of the inferior brass bands with a few clarinets added, a proceeding by which the very character of the instrumentation is destroyed. Yet this is what the proposals in the above book amount to. Let the book condemn itself; a few quotations will suffice:—

In Chap. I, page 3, the Author says: "*Trumpets*: it is difficult to see their general utility; . . . the trumpet has a more brilliant tone than the cornet, but this difference is hardly sufficient to justify its retention." "*French Horns*: . . . it is also difficult to see why natural or even valved French horns should be used in military bands" (to us it is more difficult to see why a colour-blind man should meddle with instrumentation!). "*Trombones*: . . . their use is limited to occasional *forte* passages, . . . but as trombones are necessary for orchestras, it appears to be thought necessary to retain them in military bands, so as to provide performers for the orchestra" (how considerate and kind of Her Majesty's officers!). In Chap. II, on page 32, it is proposed to dispense with second and third clarinet parts; on page 125, ditto the oboe. "*Bassoons* were important before the introduction of valved instruments to reinforce second and third clarinet parts, but are no longer wanted," and the author thinks they, like the trombones, are simply retained to supply orchestras! (?) We find a *résumé* of this nonsense in Section VI., on large reed and brass bands, page 131, where the author considers that "Oboes, tenor clarinet, bassoons, trumpets, horns, and trombones (and second and third clarinets, as per page 32) may be regarded as in a measure *ad libitum*, and may be placed in the category of supplementary instruments."

A great deal of the letterpress is unnecessary, and many useless repetitions occur, according to the author's own showing, page 131: "Having shown . . . having already dealt with . . . we have already dealt . . . we have already pointed out . . . it has already been mentioned . . . it has already been seen." Much space (sometimes one-half or two-thirds of a page) is wasted in numerous examples, in which two and even three bars of score are printed twice over

(Ex. 236, 240, &c.), or one bar three times over (Ex. 241). In Ex. 209 four bars are given of "Zampa" wherein the third is wanted in the second chord of the third bar, and perfect fifths occur between horn and bassoon from end of third bar into the fourth bar—a setting which is hardly likely to be that of Hérold.

On page 105 the author takes credit for "rescuing Mozart's Clarinet Concerto from oblivion by *transposing it four notes lower for Cornet!*" Haydn, Beethoven, and other composers have to be equally obliged to him for his considerate attention to their compositions in this book.

If any one wishes to do young Bandmasters and students a service, let him publish the scores of a few selections in Boosey's or Chappell's Journals, so carefully arranged by such experienced military Bandmasters as the Godfreys, Van Maanen, Kappey, Winterbottom, and others. Comments would be unnecessary, as the pupil would see from the scores themselves the utility of all the instruments and parts in use at present, and also when and how they may be judiciously and effectively utilised and framed into tonal-pictures of the most varied kinds.

The Empire Flag. A Patriotic Song for Solo and Chorus. The words written by Stuart Reid (Victoria), and Wm. Alex. Barrett. The music composed by A. C. Mackenzie. [Novello, Ewer and Co.]

ENGLAND possesses a large treasury of patriotic songs, most of which deal with the principle of loyalty in the abstract. These are known chiefly for their poetry, and rarely because of the music with which many are associated. It has been stated that two only live in the minds of the people—namely, "Rule Britannia" and "God save the Queen." The first, because it ministers to the vain-glorious sentiments which all Britons feel in contemplating the advantages of their birth. The second, because they have no other musical means of expressing their adherence to the constitution of the realm, as represented by the head of the State under which they enjoy the advantages of freedom and protection. The falsity of these statements need not be made the subject of argument or defence, for all who know the literature of the country as exemplified in its songs can furnish proofs to the contrary in abundance if they are required. Additions are constantly made to the list of patriotic songs. The present year has seen many new ones inspired by the interesting occasion which is shortly to be celebrated. Dr. Mackenzie's song "The Empire Flag," is a distinct and independent creation, for while the majority of the patriotic effusions recently produced have reference to that one event, they will be no longer available when it is past, and will enjoy no more than a local popularity, while his song is of a character which may secure a permanent acceptance for it. The words repudiate the notion that the various colonies are distinct nations owing allegiance to one power, but emphasise the unity of feeling which should belong to all under the protection of the Empire flag. The music is bold, spirited, and original, and enforces the manly, earnest expression of the words. Without suggesting any common form of sequence, the melody is impressive and easy to learn. Both words and music will be found available and appropriate for all gatherings of Englishmen throughout the world, especially of those who desire to see the Empire supported in its integrity, by the hands, in the hearts, and by the voices of the people. The various habitations of the Primrose League, in particular, will find in this song a means likely to be acceptable for the support of the principles upon which they work. All loyal subjects, irrespective of the claims of party, will doubtless give it a hearty welcome.

Clergyman's Sore Throat, and Post Nasal Catarrh; Causes, Symptoms, and Treatment, for Speakers and Singers. By George Stoker. [J. and A. Churchill.]

THIS work, by the Surgeon to the Hospital for Diseases of the Throat and Chest, should be read by all whose profession compels them constantly to use their vocal organs. The author tells us in his preface that he has been tempted to write the book because the ailment of which it treats is not only easily prevented, but, if taken in time, easily cured. Chapter I. gives the definition and

cause of the complaint; Chapter II. tells us how it is known—its signs and symptoms; and Chapter III. how it may be prevented and cured. Much valuable information is contained in these three short chapters; and this information is conveyed in so clear and convincing a style that we cannot too earnestly recommend the book to sufferers from even slight catarrh.

FOREIGN NOTES.

VERDI'S new opera "Otello" was produced for the first time at Rome, on the 16th ult., and excited great enthusiasm, confirming the favourable impression already made in Milan. The orchestra and the artists were the same as at the first performance of the opera. Among the numbers encored were *Iago's* "Credo," the duet in the second act, and *Desdemona's* "Ave Maria." Signor Ricordi, of Milan, has just issued an *édition de luxe* of the opera, consisting of only one hundred copies, each being adorned by a life-like portrait of the composer.

Weber's "Oberon" is being mounted at the Paris Grand Opéra, the directors having requested M. Victor Wilder (the translator of "Die Meistersinger" and other Wagnerian librettos) to furnish a French rendering of the text. It is probable that the late Sir Julius Benedict's additional recitative will be made use of at the performance in question. "Oberon" is also likely to be included in the *répertoire* of the Paris Opéra Comique during the present season. The negotiations to produce "Otello" at the Grand Opéra have, it is stated, proved unsuccessful.

The first representation of Wagner's "Lohengrin" at the Eden Theatre, Paris, which was to have taken place on the 26th ult., has been postponed on account of the generally expressed apprehension that the performance would be made the occasion for riotous demonstrations. M. Lamoureux, having informed the French Government of his readiness to give up the performance if it were deemed advisable, has been told that it was considered prudent to defer it for the present. Thus "la question Lohengrin" remains still an open one, and is likely to continue in that state for some time to come.

A music festival in honour, and in the presence of M. Gounod, was held at Bordeaux last month, on which occasion "Mors et Vita" was performed at the church of Notre Dame, and "Faust" was given at the Bordeaux Opera House.

A commemorative tablet is to be affixed to the house No. 2, Rue de la Chaussée d'Antin, of Paris, where Rossini resided for many years.

A selection from Bach's "Christmas" Oratorio was given for the first time in Paris last month by the Société Nationale.

The season of the Paris Châtelet Concerts came to a close, on the 24th ult., with an enthusiastically received performance of Berlioz's "La Damnation de Faust."

The new Leipzig Stadt-Theater affords another instance of the laudable endeavours, more than once alluded to by us, of German operatic managers, to present to their audiences a variety of work emanating from different periods, and representing various styles of musico-dramatical art. Thus, at the establishment referred to, there were, during the month of March last, nineteen performances of opera, comprising fourteen different works, viz:—"Die Walküre," "Rheingold," "Der fliegende Holländer," and "Lohengrin" (Wagner); "Die Zauberflöte" and "Figaro" (Mozart); "Johann von Paris" (Boieldieu); "Robert le Diable" and "L'Africaine" (Meyerbeer); "Fidelio" (Beethoven); "Freischütz" (Weber); "Hans Heiling" (Marschner); "Nachtlager in Granada" (Kreutzer); and "Heinrich der Löwe" (Kretschmer). Assuming even moderately good representations of these operatic works, the advantages presented to the art-student by a system excluding long "runs," and based upon a catholicity of taste, are, of course, obvious.

We extract the following from a recent number of the *Daily Telegraph*:—"The latest catalogue issued by Leo Lippmannsohn, the great German autograph collector, contains some highly remarkable and interesting items—amongst others, a MS. Opera by the Austrian Emperor Ferdinand III.; the original score of Albert Lortzing's unpublished operetta, 'Mozart,' consisting of an overture

and nine vocal numbers, with orchestral accompaniment; a chatty letter, written by Leopold Mozart to an intimate friend, and full of 'Meister Wolferl's' exploits (Wolferl was the great composer's pet name, by which his father usually designated him in familiar correspondence); and several manuscript letters and scores from the pen of the late Richard Wagner. One of the letters, addressed to his body servant, Franz Maschek, is a humorous composition, which Wagner wound up by exhorting Maschek to prove, in the execution of certain commissions entrusted to him, that he was 'instinct with the genius that should inspire a true-born valet.' This missive the composer of the Tetralogy signed 'your most obedient master, Richard Wagner.'

Two new compositions by Johannes Brahms—viz., a Sonata for violin and pianoforte (Op. 100) and a Pianoforte Trio—were produced, for the first time, at the Leipzig Gewandhaus last month, at a Concert entirely devoted to Brahms's music.

An interesting feature was introduced into the programme of a Concert held on the 3rd ult., by the Tonkünstler Verein of Hamburg. This was in the performance of nineteen settings by different composers of Goethe's famous ballad of the "Erl-King"—viz., by Corona Schroeter (b. 1748, d. 1802); Petersen Grönland (1760-1834); Andreas Romberg (1767-1821); J. F. Reichardt (1752-1804); W. J. Thomaschek (1774-1850); H. T. Petschke (?); C. G. Reiniger (1798-1859); Fr. Otto (?); C. B. von Miltitz (1781-1845); B. Pichler (?); B. J. Klein (1793-1832); C. H. Zöllner (1792-1836); C. Blum (1786-1844); J. C. G. Löwe (1796-1869); J. Schneider (1805-1885); L. Spohr (1784-1859); M. Weyermann (1871); L. Schlotmann (1826) and, as a matter of course, Schubert's famous composition. Besides the above-named, there are numerous settings of the weird verses extant by other composers which, however, have never been published.

A Concert was announced to be given on the 28th ult., at Berlin, under the auspices of the directors of the Berlin Royal Academy of Arts, for the purpose of affording a public hearing to a Symphony and some choral compositions by Herr Stolzenberg, and an orchestral work and a Psalm for *à capella* chorus, by Herr Baussnern. Both these young composers are pupils of Professor Woldemar Bargiel, and the above compositions are highly spoken of by competent judges.

At the music festival to be held next month at Breslau, Herr Woldemar Bargiel's Psalm, composed on the occasion of the Emperor of Germany's eighty-fourth birthday, will be performed under the direction of the composer.

This year's music festival of the Lower Rhine, will take place during Whitsuntide, at Düsseldorf, under the conductorship of Hans Richter. Among the works to be performed, are Handel's "Joshua," two Cantatas by Bach and C. M. von Weber respectively, the "Eroica" Symphony by Beethoven, and that in C major by Schumann, the *Vorspiel* to "Die Meistersinger" by Wagner, and the "Academic" Overture by Brahms.

At the Annual Meeting of the Allgemeine Deutsche Musikverein, to be held next month at Cologne, the performance of Liszt's "Saint Elizabeth," as well as of choral compositions by Wüllner, Bülow, Rheinberger, P. Cornelius, and Bargiel, will be included in the proceedings, extending over four days, of the Society. Dr. Wüllner, the energetic Cologne Capellmeister, the successor of the late Ferdinand Hiller, will conduct the performances.

Miss Florence May gave her first Pianoforte Recital at Berlin, on the 13th ult., in the presence of several of the leading musicians of that capital. The gifted English pianist was also invited to take part in a *Matinée* given by the Crown Prince and Princess of Germany, and shortly after received from the Court Marshal, Count Rodolinsky, a letter accompanied by a handsome piece of jewellery, sent by their Imperial Highnesses in remembrance of the occasion.

The highly successful performances of Messrs. Gilbert and Sullivan's operetta, "The Mikado," were resumed on the 9th ult. at the Krollische Theater of Berlin, where the work continues to attract crowded audiences.

An opera, "Loreley," composed by Otto Fiebach (who is his own librettist), met with a very favourable reception on its recent first production at the Stadt-Theater of Königsberg.

An interesting and valuable collection of antique musical instruments, the property of Herr De Witt, the editor of the *Zeitschrift für Instrumentenbau*, is just now being exhibited at Leipzig. The collection is especially rich in specimens of the *clavier* kind.

It is stated in German papers that Dr. Hans von Bülow's co-operation has been secured by Herr Pollini in the conductorship of the Hamburg Stadt-Theater, one of the leading operatic institutions in the Fatherland, in conjunction with the highly efficient Herr Sucher, the husband of the well-known German *prima donna*. Among the performances specially assigned to the *bâton* of the eminent pianist-conductor are a "cycle" of Mozart's operas, Bizet's "Carmen," and two operatic works from the classical *répertoire*, to be left to the choice of the Conductor. Dr. von Bülow has also entered upon an engagement to conduct a series of the Subscription Concerts, to be given at Berlin by the orchestra of the defunct Philharmonic Society of that capital during the present season; and what with similar projected undertakings elsewhere, both in his capacity of *virtuoso* and of Conductor, the energies of this exceptionally gifted, albeit somewhat restless artist, will be fully engaged for some time to come.

Herr Paul Prill, formerly a member of the famous Bilde Orchestra, of Berlin, has been appointed successor of Herr Carl Schröder in the Conductor's chair of the German Opera at Rotterdam.

In consequence of the recent successful production of "Die Walküre" at the Théâtre de la Monnaie of Brussels, the entire Tetralogy of "Der Ring des Nibelungen" (with M. Wilder's rendering of the German text) is to be mounted by that enterprising institution, the third drama of that series, "Siegfried," being already in course of preparation.

The successful production is reported at Ghent of a new Flemish opera entitled "De Bloemenbruid," the libretto by Emil van Goethen, and the music by Franz van Herzele.

An International Musical Exhibition is to take place next year at Bologna, the scheme including also the performance on a large scale of church music, operas, and symphonies in illustration of the history and development of these different art-forms.

Two new operas are shortly to be produced at Milan—viz., at the Theatre Dal Verme, "Colomba," by the Maestro Pradeglia, and at the Theatre Manzoni, "Edoardo Stuart," by Signor Cipriano Pontoglio, a barrister by profession, and already known to Italian audiences by previous operatic productions.

At the Teatro Nuovo of Florence, a new operetta, "Don Pedro di Medina," by the Maestro Lanzini, has been exceedingly well received.

A new opera, "Giuditta," by Signor Falchi, has met with conspicuous success on its recent first production at the Apollo Theatre of Rome.

Anton Rubinstein is credited with the project of establishing a Russian national opera at St. Petersburg, at a theatre to be specially erected for the purpose.

A very curious sight was recently presented to the public in New York on the day when the box-office opened at the Metropolitan Opera House for the sale of single seats for the Adelina Patti season. The line of purchasers extended from Broadway down Fortieth Street, as far as Seventh Avenue. One day's sale of tickets amounted to 13,500 dollars.

Under the title of "Beethoveniana," a series of essays and sketches, found amongst the papers of the late Gustav Nottebohm, has just been published by the Leipzig firm of J. Rieter-Biedermann.

The publication has just been completed of Dr. Riemann's highly meritorious, and in some respects unique, "Opern Handbuch," to which reference has already been made in these columns. A third edition (revised) of the same author's "Musik-Lexikon" is in course of progress, and will shortly be reviewed by us.

Commemorative tableaus, recording the residence there during the years 1848 to 1886 of Franz Liszt, have been placed against the Hofgärtnerei and the Altenburg at Weimar.

The monument erected, at Vienna, to Joseph Haydn, is to be unveiled on the 31st inst., the seventy-eighth anniversary of the death of the "father of the symphony."

At Leipzig died, at the age of seventy, Robert Schaab, organist of the Johanniskirche of that town.

Wilhelm Osterwald, the poet whose lyrics have, in many instances, been associated with the music of the greatest of living German song writers, Robert Franz, died at Mühlhausen (Thuringia) on March 27, at the age of sixty-seven.

Madame Offenbach, the widow of the celebrated composer of *opéra bouffe*, died last month, at Paris, where, since the death of her husband, she had spent her days in complete retirement.

CORRESPONDENCE.

"ON MELODY IN SPEECH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—At the close of your notice of Mr. Weber's paper "On Melody in Speech," you suggest that experiments be made so as to lead to a confirmation, or the reverse, of his statement, upon the precision of "the intervals observed in our speech, or in the sounds of nature." Happening to turn up an old note-book in which, when in Chelsea, I used to write melodies heard in the streets and elsewhere, I came upon the following, which are entirely at your service. I may state, at the outset, that in no case but the last were the intervals precisely true—the scope of variation in the others being not only in pitch, but in tonic relation. But the keys subjoined were the nearest to those actually employed.

The First:—



Who'll buy my sweet primros-es? All in bloom, all in bloom.

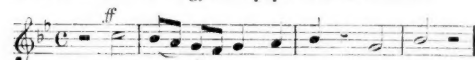
And the Second:—



Wa - ter cress - es, . .

were chanted by young women. She who sang the latter had a rich *alto*, which imparted a fine dreamy effect to the above phrase, on her regular morning and evening rounds. The primrose-seller was, of course, a *rara avis*.

Of the next two, it is flattering to say that their actual tonality at all approached the true intervals; but after much listening I "averaged" the notes of these boys and jotted down their usual twangy newspaper cries as follows:—



Lloyd's Week - ly News - pa - per! pa - per!



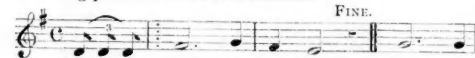
Sun - day pa - per!

The Lloyd's paper cry always opened the Sunday solo performance; but as the boy's impatience increased, or the fear of a rival came upon him, he would intersperse the first cry with the short one in B major, repeated *accelerato agitato*—to the exasperation of all sensitive nerves. The next cry is remarkable chiefly for its monotony, and the terrible emphasis with which the vendor of these pots and pans marked the time by thumping his barrow with the crocks—

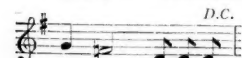


Pans pots pans pots pans pots pans!

It was a pleasant relief to lose this in a down-street *diminuendo*, and be beguiled into dreams of the country with the following plaintive and sweet cadence—



Pen-ny a bunch sweet wall-flow'rs, Fresh sweet



wall-flow'rs, Pen-ny

But the most perfectly musical cry of this species I ever heard was at Llanfairfechan, North Wales, on a hot hazy autumn afternoon—breathlessly calm. No sound broke the stillness of the long row of houses—the very waves to the rear were hushed; when suddenly, as it were out of a boundless distance, there came a sweet cadence—swelling and falling, gradually coming nearer and nearer, till it resolved itself into this—



Ho - ney in the comb.

It was the very expression of the dreamy, fragrant, balmy warmth of the hour.

One word as to bird-songs. I fail to see how the higher notes of any of our songsters can be written at all—they are so utterly beyond the reach of true tones. I can whistle up to the higher C sharp myself, but many birds seem to have that note as a middle tone. The yellow-hammer generally sings—



which the Devonshire folk say means "Little bit of bread and no cheese"—a very happy *libretto*, as the quality of the final note suits the sound of *cheese* to perfection. Frequently, however, their final note is not anything like a semitone below the reciting-note; and often, when one bird answers another, one will sing the final note just as much above the C sharp as the other sings it below. In our present condition we have no means for writing these minute shades, and I doubt much if many persons can distinguish them.

F. R. C.

[The concluding paragraphs of our correspondent's interesting letter prompt us to observe that the difficulty which he notices of writing down the higher notes of bird-songs, is applicable to the human whistle as well. We have heard persons whistle a high D sharp, which, to the best of our belief, entirely transcended the compass of the pianoforte. The instance of the squeak of a bat, which some ears cannot detect at all, will readily occur to our readers.—Ed. *Musical Times*.]

A QUESTION OF AUTHORSHIP.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I should be glad if any of your readers could throw some light on the curious double authorship of a Mazurka which fell into my hands only this week. We are in the present day often expected to believe that "there is nothing impossible under the sun," but I find it too hard to swallow that two composers like Chopin and Charles Mayer should have separately and individually written each a Mazurka having only a difference of key to distinguish one from the other, but being otherwise note for note alike.

The Mazurka in question begins thus—



and is published by the late firm of Duncan Davison and Co., under the title—"Chopin's posthumous Mazurka, revised and edited by Sir Julius Benedict." In the Musical Supplement of July, 1882 number, of the *Monthly Musical Record*, published by Messrs. Augener and Co., I find the same Mazurka given as by Charles Mayer, with the title—"Souvenir de Pologne," and the key F sharp major.

From internal evidence, I am inclined to consider the latter as the true author; but, on the other hand, my confidence is somewhat shaken by the prominent support of the late Sir Julius Benedict's name to the Chopin authorship. Is it possible that Benedict was misled?

I remain, yours truly,

C. G. PADEL.

Park Cottage, Park Street, The Mount, York.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will be obliged by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

R. W.—We cannot speak with authority upon the subject contained in our correspondent's communication, and are disinclined to enter upon a long correspondence which certainly would be provoked by the insertion of the letter forwarded to us.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choir of Belmont Street Church performed a selection of sacred music on the evening of March 28. There was a large audience. Besides two choruses, "And the Glory" and "Their sound has gone out" (Handel), there was an excellent selection of anthems, including "Arise! shine!" (Dr. Elvey), "Like as the hart" (Novello), "What are these?" (Dr. Stainer), and "O taste and see" (Sir John Goss), all of which were well rendered. Interspersed were solos, &c., by Mrs. J. Hunter, jun., Mrs. J. Murray, Miss C. Davidson, Miss McHardy, Miss Mitchell, Miss Wilson, Mr. G. B. Esslemont, Mr. T. Dalgarno, and Mr. J. Williamson. Mr. J. Murray conducted, and Mr. W. Morrison presided at the organ. The Philharmonic Society gave its third Concert for the season in the Music Hall Buildings, on Tuesday, March 29, before a very large audience. The principal item was Max Bruch's *Fair Helen*, which suffered somewhat from the preponderance of the instruments over the voices. The solo parts were taken by Miss Mary Owen and Mr. Franklin Clive. The orchestral pieces were the *Larghetto* from Beethoven's D major Symphony, a *Serenade* by Schubert, Rossini's *Overture to Semiramide*, Brahms's Hungarian Dances, and the *Overture to Martha*, all of which were excellently played. Miss Owen and Mr. Clive also contributed songs with much success. On Wednesday evening, the 6th ult., the Choral Union gave a selection from Mendelssohn's *St. Paul*, Costa's *Elis*, and Handel's *Messiah*, in the Music Hall. Miss Watson sang "But the Lord is mindful of His own" (*St. Paul*), and the "Evening Prayer" (*Elis*), in an admirable manner. The absence of any accompaniment, except that of the organ, detracted from the brilliancy of some of the choruses, and perhaps revealed certain weaknesses which would not otherwise have been so easily perceived. Mr. Kirby conducted, and Mr. Morrison presided at the organ. A Concert was given in the Rosemont Parish Church, on Wednesday evening, the 20th ult. The chief features in the programme were a series of organ solos, by Dr. A. L. Peace, Glasgow, and the singing of a number of concerted pieces by a choir, under the direction of Mr. W. A. Herd. Amongst the compositions performed were the *Prelude and Fugue* on the name "Bach," a *Bercesse* by Guilmant, J. N. Hummel's *Polonaise* in G major, and the *Jubilee Overture* (Weber), all of which were excellently rendered. Several vocal solos were given, and one of the most effective of the choral numbers was Dr. Peace's "Magnificat."

ABERDEEN.—A Concert was given on the 13th ult. in aid of the funds for the restoration of the church bells, as a local memorial of the Jubilee. The principal vocalists were Miss Wright, Miss Smith, Miss O. Jones, Miss Walton Evans, Mr. Lewis, and Mr. Matthews. Mr. Lloyd gave some trombone solos with much effect, and the Glee party, under the direction of Miss Walton Evans, sang excellently throughout; the quartet and chorus, "Rule Britannia," being especially successful. There was a very large audience.

ALLOA, N.B.—Gade's Cantata *The Crusaders* was the chief item in the last Concert of the season given by the Musical Association in the Corn Exchange, on Wednesday, the 6th ult. Miss K. E. Fountain (R.A.M.), Mr. Charles Banks, and Mr. A. Black were the principal vocalists. The band of twenty-five performers, led by Mr. W. H. Cole, rendered the accompaniments excellently, and the singing of the choir evinced thorough training by the Conductor, Mr. W. H. Locker. The second part of the programme was miscellaneous.

ALVA, N.B.—The newly formed Musical Association, in connection with the United Presbyterian Church, performed Van Bree's Cantata *St. Cecilia's Day* at its first Concert, on the 8th ult., in the Public Hall. Miss E. E. Falkner gave an artistic rendering of the solos in the Cantata, and of songs in the second part, receiving quite an ovation. Songs were also contributed by Mrs. Jarvie, Miss Cowan, and Mr. R. Graham, and several part-songs were well sung by the choir. The accompaniments were played by Mrs. Dickie (harmionium) and Miss Alice Cowan (pianoforte), with taste and judgment. Mr. W. H. Locker conducted.

AMBLESIDE.—The Choral Society terminated its season on the 13th ult., with a Concert in the Pavilion, when Hiller's *Song of Victory*, the soprano solo excellently sung by Miss Bessie Holt, was performed with much success. In the second part of the programme vocal solos

were given with much effect by Miss Holt and Miss Tolson, and Mr. J. P. Johnson played two concertina pieces, which were warmly received. Mr. Shelton was the Conductor, and Mr. White accompanied on the pianoforte.

ASHTON-UNDER-LYNE.—Mr. J. Buckley Thompson gave an interesting Organ Recital on Monday evening, March 28, in the Wesleyan Chapel, Stamford Street, before a large congregation. The programme was good and varied, and well calculated to display the resources of the instrument over which Mr. Thompson has complete mastery. Vocal selections were well rendered by Miss Lottie Herod.

AVR, N.B.—The second Subscription Concert of the Choral Union took place on the 5th ult., before a large audience. The principal work performed was Mendelssohn's *Loreley*, which was rendered with considerable effect, as was also the *Miserere* Scene from *Il Trovatore*. The soloists were Miss Vinnie Beaumont, Mr. James Moir, Mr. McGrick, and Mr. Shirley. Mr. Hall presided at the pianoforte, and Mr. Cowap at the organ. Mr. H. McNabb conducted. The Concert was considered one of the best ever given by the Choral Society.

BALTIMORE, U.S.A.—On Palm Sunday Dr. Stainer's Cantata *The Crucifixion*, was produced at St. Luke's Church with marked success. As in Bach's Passion, hymns are used in this composition, in which the congregation joined. Mr. John Bottomley and Mr. French, tenor and bass soloists, were thoroughly satisfactory, and the choruses, especially "God so loved the world," were finely rendered, many of the passages creating a thrilling effect upon the listeners. The church was filled in every part.

BARDSLEY, ASHTON-UNDER-LYNE.—On Wednesday evening, the 13th ult., a Concert was given in the large room of the Mowbray Conservative Club, by Mr. J. Greaves's Concert party. An excellent programme was much appreciated by a numerous audience. Mr. J. Greaves played several solos on the pianoforte, and also accompanied.

BASINGSTOKE.—A very successful Concert was given in the Town Hall, on the 14th ult., by Mrs. Gibson, Organist of the Congregational Church, assisted by Miss Pattie Michie, R.A.M. (vocalist), Mr. Luigi Meo (violinist), and several local amateurs.

BEDFORD.—Much regret is felt at the retirement, from failing health, of Mr. Rose, Organist of St. Paul's Church—an appointment he has held for over twenty years. Though not originally intended for the musical profession, he has seen no less than fifty years' service as an organist in Bedford; and, both at the organ and with the choir, he has thoroughly won the respect and esteem of all with whom he has been brought into contact.

BELFAST.—On March 26, the Philharmonic Society, under the able direction of Herr Benschlag, gave an excellent performance of Schumann's *Faust* (Part 3), orchestra, soloists, and choir showing throughout this arduous work the result of careful and intelligent preparation. In the second part of the programme Mr. Rudersdorf played a violoncello solo by Goltermann, and several choruses were excellently rendered. On the 1st ult., Dvorak's *Stabat Mater* was given by the Philharmonic Society, in the Usher Hall, the principal vocalists being Mrs. Hutchinson, Mdme. McKenzie, Mr. Bernard Lane, and Mr. Ebert Roberts. The band was admirable, and all the choruses were finely sung, reflecting the utmost credit upon the training of Herr Benschlag, who conducted with his usual skill and judgment. In the second part of the programme, which was miscellaneous, a marked effect was created by Mrs. Hutchinson in Berlioz's "Absence," and by Madame McKenzie in "Fare thee well," both of which were encored.

BLACKBURN.—The Vocal Society, under the conductorship of Mr. W. H. Robinson, brought its twelfth season to a close on March 31. The programme was miscellaneous. The artists were Miss Annie Lea and Mr. Iver McKay, vocalists, and Mr. Charles Reynolds (oboe), all of whom were well received. The various part-songs and choruses were rendered by the choir with much precision. On Thursday, the 14th ult., the St. Cecilia Society closed its twelfth season with a highly successful Concert in the Exchange Hall. The principal works were Mendelssohn's *6th Psalm*, and Massenet's *Maîtrise*, the vocalists being Miss Frederika Taylor, Mr. Valentine Smith, and Mr. John Nutton. The orchestra, consisting of members of Mr. Charles Halle's band, performed the *Overtures to Athalia* (Mendelssohn), and *The Wood Nymphs* (Bennett). The programme also included solos by the principals, the motet "Ave Verum" (Mozart), and the glee "Come, bounteous May" (Spofforth). The singing of the choir throughout the Concert reflected the greatest credit upon the Conductor, Mr. Jas. H. Rooks, of Bradford. Miss Taylor made her first appearance in Blackburn at this Concert, and created a most favourable impression.

BLINDLEY HEATH, GODSTONE.—On Tuesday, the 5th ult., the members of the late choral class met in the evening to present to Mr. George Axtell (the respected schoolmaster) one of Young's double duplex reading lamps, as a token of their esteem for the genial manner in which he has always come forward to lead in musical and other entertainments.

BRIGHTON.—The members of the Sacred Harmonic Society gave the first Concert of their forty-second season, in the Dome, on Thursday evening, March 31, before a large audience. The programme comprised Beethoven's *Mass* in C, performed for the first time in Brighton, and Rossini's *Stabat Mater*. The principal artists were Miss Patti Winter, Miss Alice Gomes, Mr. A. Kenningham, and Mr. W. H. Brereton. Mr. W. Baker led the band, Mr. F. Butler, F.C.O., presided at the organ, and Mr. Robert Taylor conducted. Both works were excellently rendered, and received with the greatest enthusiasm.

BURNHAM.—A successful Concert was given on Thursday, the 14th ult., in the Town Hall. Several glees and part-songs were sung by the Burnham Choral Society, and received a very creditable rendering. The choir numbered thirty voices, under the conductorship of Mr. C. Lavington, of Bridgewater. The soloists were Miss Ford and Mr. Drayton, vocalists, and Mr. Rowe, flute. Miss Saunders played the accompaniments to the glees on the pianoforte.

BURNLEY.—The winter session of the Literary and Scientific Club, which has furnished an admirable series of instructive and entertaining

meetings, was brought to a close on the 12th ult. with a Musical Soirée, given under the direction of a local violinist, Mr. George Crompton. The entertainment was appropriately entitled "An evening with the great tone poets—Haydn, Mozart, and Beethoven." The performers were, first violin, Mr. Crompton; second violin, Mr. Titherington; viola, Mr. Booth; violoncello, Mr. E. Crompton; and the selections— which were given with the utmost precision, taste, and skill—were Quartet in G (Op. 54, No. 2), Haydn; Quartet in D minor (No. 2), Mozart; and Quartet in C minor (No. 4), Beethoven. Before the performance Mr. Crompton spoke briefly of the character and works of the three great composers whose pieces were in the programme.

BURY ST. EDMUNDS.—The Choral Society gave Gounod's *Messe Solennelle* and a miscellaneous selection, on Thursday, the 14th ult., in the Athenæum. The principal vocalists were Madame Clara West, Mr. Ralph Dawes, and Mr. Edward Iles. Mr. Henry led the band, Mrs. Henry presided at the pianoforte, and Mr. T. B. Richardson conducted.

CALCUTTA.—A vocal and orchestral Concert was given by Mr. Ernest Slater, at the Town Hall, on March 10, when his Jubilee Anthem, composed for the Jubilee Service at St. Paul's Cathedral, was repeated with much success, the tenor solo being well rendered by Mr. L. E. Sanderson. Mr. Slater was assisted by several talented amateurs, and the Concer-giver's delicate touch and refined phrasing were advantageously displayed in Sterndale Bennett's Barcarole, from his Fourth Pianoforte Concerto, in which he was ably accompanied by the Viceroy's band.

CHELMSFORD.—The Musical Society gave an admirable performance of Mendelssohn's *St. Paul*, on March 29, at the Corn Exchange, the band and chorus numbering 100. The soloists were Miss Jessie Royd, Miss Coyte Turner, Mr. A. Kenningham, and Mr. T. Kempton. Mr. F. R. Frye, F.C.O., conducted.

CHRISTCHURCH, N.Z.—A very successful Concert was given in the Lecture Hall of the Young Men's Christian Association, on February 10, by Mr. F. M. Wallace, pupil of the renowned violinist, Ferdinand David, assisted by Madame Drew, Mrs. Westmacott, Mr. Frank Corbett, and Mr. Frederick Barkas, vocalists; and Mr. Arthur Towsey, pianist. Mr. Wallace, whose appearance was heartily welcomed, gave an Andante and Scherzo Capriccioso of his former master's, and at once secured the approval of the audience by his bold, masterly style, and the full, rich tones he produced from his instrument. His execution was perfect, not merely in simple passages requiring only rapid manipulation, but also in those involving complicated chords, which were produced with unflinching accuracy. Combined with this execution was a sympathetic expression which none but a true artist could give. The first part of the Concert concluded with Beethoven's Sonata (Op. 12, No. 2), played by Messrs. Wallace and Towsey. In this Mr. Wallace displayed exquisite delicacy of treatment combined with forcible expression, bringing out the beauties of each movement with consummate skill. The second part of the programme was opened by Mr. Wallace with a Sonata by Rust, a composition requiring more than ordinary skill, but the difficulties of which were most successfully overcome by the performer. Specially noteworthy were the *pizzicato* accompaniment to the air in the second movement, and the duet-like playing in the third. Mr. Wallace completed his triumph as a violinist by his clever execution of Vieuxtemps's "Fantaisie Caprice" (Op. 11), in which he evidenced his intimate knowledge of all the possibilities of his instrument. Mr. Towsey proved himself a most efficient accompanist, and the vocalists were received with the utmost enthusiasm in all their selections.

CIRENCESTER.—On Tuesday evening, the 12th ult., the members of the Choral Society, assisted by full band and chorus, gave an admirable performance of Mendelssohn's *Elijah* at the Corn Hall. Mr. E. Brindley conducted. Mr. E. G. Woodward, of Gloucester, was leader of the band, and the soloists were Madame Adeline Paget, Miss Eliza Thomas, Mr. Edwin J. Morgan, and Mr. Frank May. The Concert opened with Costa's arrangement of the National Anthem, and the interpretation of the oratorio which followed was in every way a marked success, reflecting great credit on the soloists, band, chorus, and Conductor.

CLACKMANNAN, N.B.—The Tonic Sol-fa Association gave a very successful performance of *Samson* on Wednesday evening, March 30. The solos were rendered most satisfactorily by members of the Association. The accompaniments were well played by Miss Cummings (pianoforte) and Mr. A. Cowie (harmonium). Mr. W. H. Locker conducted.

CLARE, SUFFOLK.—The new Choral Society, commenced in October last, under the direction of Mr. T. B. Richardson, of Bury St. Edmunds, gave its second and final Concert of the season, on the 22nd ult., in the Corn Exchange, gave an excellent programme of glees, part-songs, and solos was performed, to the evident satisfaction of a large audience. A marked improvement was observable in the attention to light and shade in the various part-songs, testifying to the great care bestowed upon the practices. Songs were well sung by Miss Marler, Mr. Holberry Hagyard, and Mr. Pearson. Two pianoforte solos were contributed by Mr. W. T. Campion, and Haydn's humorous Serenade, "Maiden fair," created much amusement.

CLEVEDON, NEW ZEALAND.—On Wednesday, March 3, a most enjoyable Conversation was given in the Colonial Museum to the members of the New Zealand University Senate, by the Chancellor, Dr. Hector. The musical portion was excellently rendered by Miss E. M. McLean and Mr. C. J. Long, vocalists; solo pianist and accompanist, Mr. Wilby Hawthorne.

CLITHEROE.—The members of the Vocal Society gave a successful performance of Mendelssohn's *Elijah*, on the 13th ult. Miss Mitchell, Miss Zanetti, Miss Maud Yates, Mr. Turner Grimshaw, and Mr. Hesketh Mead ably sustaining the principal parts. The choruses were rendered with much vigour and precision, all the effects of light and shade being duly observed. The orchestra was from Mr. Halle's band, and Mr. W. H. Robinson conducted with skill and judgment.

CUPAR, FIFE.—A large audience assembled in the Corn Exchange, on Thursday evening, the 7th ult., when Mr. Stanchfield's

choir gave selections from Handel, Hullah, Mendelssohn, Abt, &c. The choir, numbering thirty voices, was well balanced, and sang with much precision. The principal soloist was Miss Winnie Beaumont, whose singing was greatly admired. Miss B. Brown accompanied, and also played Mendelssohn's Andante and Rondo Capriccioso, Mr. Stanchfield conducted and contributed a violin solo.

DARTFORD.—The last and best of the public Concerts of the Choral Association, for this season, was given at the Assembly Rooms on the 20th ult. The programme was varied and well selected, the vocal solos of Miss Ada Beck, Miss Blanche Murray, Mr. Musgrove Tufnail, and the humorous musical sketches of Mr. Sydney Spalding being warmly received. Mention must also be made of the excellent violin playing of Miss Charlotte Wilkes, and of the effective rendering of several part-songs. The Concert was ably conducted by Mr. C. Green.

DOUGLAS, ISLE OF MAN.—Arrangements are in progress for commencing the season at the ever-popular Derby Castle. The band will again be under the conductorship of Mr. Charles Reynolds, and several improvements are being carried out which will, it is anticipated, considerably increase the already excellent acoustic properties of the grand pavilion.

DROITWICH.—On Easter Sunday a special Service was given in the Salters' Hall, in connection with the Fairs Church. Mr. W. J. Wainwright sang several airs from Handel's *Messiah*, and organ solos, from the works of Haydn, Beethoven, and Handel, were well played by Mr. G. E. Bateman, Organist of the Parish Church, who also accompanied the vocal solos.

DUNSTER.—On Friday, the 1st ult., Mr. Warriner, L.M.S., &c., gave his last Organ Recital at the previous hall in London. The audience, which was a large one, seemed thoroughly to appreciate Mr. Warriner's excellent playing. The programme included Handel's Overture to *Samson*, Bach's Toccata and Fugue in D minor (Doric), and Guilman's last Organ Sonata in C minor, as well as other interesting items, one of which was the slow movement (The Prison Scene) from Sterndale Bennett's *Maid of Orleans* Sonata. On the 12th ult., Mr. Warriner's farewell Concert was given in the Assembly Room of the Luttrell Arms. There was an excellent choir, and an efficient string band, Mr. New (Assistant to Mr. Risleys, of Bristol), presiding at the organ. The first part of the programme was sacred, and the second secular. Handel's Organ Concerto in F, and excerpts from the standard Oratorios were given in the sacred selection, and the secular portion of the Concert contained several interesting items, including Beethoven's Overture to *Prometheus*, the same composer's "Sonata Appassionata," well played by Miss McCormick, and a Hungarian Dance, performed as a trio by the Messrs. Sadler (violin and cello), and Mrs. Sadler (pianoforte). Between the parts of the Concert a purse of money (representing the value of a study table, which will be purchased by the recipient in London), was presented to Mr. Warriner by the Rev. W. Hook, and acknowledged in a suitable speech.

EALING.—An evening Concert of more than average excellence was given on Wednesday, the 20th ult., at the Lyric Hall, by Miss Lena Law and Mr. Harold Sawyer, assisted by Mrs. Dyke, Miss Agnes Larkcom, and Mr. Hirwen Jones (vocalists), Mr. Howard Reynolds (solo cornet), and Signer Tito Mattei (solo pianist). Mr. Charles Marshall conducted.

EASTBOURNE.—Mr. Henry Baillie, Organist and Choirmaster of All Souls' Church, gave two Organ Recitals in the above Church, on the 21st ult. The programme included Handel's Organ Concerto, No. 4 in F, Bach's "Giant" Fugue, and selections from the works of Baliste, Mendelssohn, Schubert, Silas, &c.

ENFIELD.—An excellent Concert was given by the Musical Society at the Byculla Athenæum, on the 21st ult., the principal vocalists being Miss Agnes Larkcom, Madame Florence Winn, Mr. Sidney Tower, and Mr. Franklin Clive. There was a praiseworthy attempt to give a national character to the programme by selecting works entirely from English composers of various dates. Amongst the most important items were a Jubilee "Te Deum," by Morton Latham; the Evening Hymn "O! Gladsome Light," from Sir Arthur Sullivan's "Golden Legend"; Sterndale Bennett's "International Exhibition Ode" (1862); and "Song on the Victory of Agincourt," especially arranged for the occasion. The singing of the last-named work reflected the utmost credit upon all concerned, and it is to be hoped that this revival may lead to its repetition by other Choral Societies. Several solos were given during the evening by the vocalists mentioned above, which were highly appreciated. The Conductor was Mr. John C. Ward; Mr. Walter Blount presided at the pianoforte, and Mr. W. Lee Jones at the organ.

FARENHAM, NORFOLK.—Mr. Lorraine Holloway, A.C.O., gave two Organ Recitals at the Parish Church, on Wednesday, the 13th ult. The programme, which included selections from Bach, Handel, Haydn, Beethoven, Mendelssohn, Smart, Lennart, Guilman, Archer, and Bunnett, were ably rendered. At each Recital Mr. H. Wadsworth was the vocalist, and at the evening Recital selections from Dr. Stainer's *Daughter of Jairus* were well given by a choir of fifty voices.

FOLKESTONE.—Haydn's Passion Music was sung at Holy Trinity Church, on the evenings of Thursday, March 31, and Tuesday, the 5th ult. The organ was supplemented by a string band, under the leadership of Mr. C. Gann. Mr. F. J. Dugard conducted. On Wednesday evening, the 6th ult., Dr. Stainer's *Crucifixion* was given in the Parish Church with an augmented choir of upwards of eighty voices. The solos were taken by Mr. Kenningham, Mr. Kempton, and Mr. R. Sanders. The work was admirably rendered. The Rev. E. Lee presided with much efficiency at the organ, and Dr. Storer conducted in a most effective manner. At St. Michael's Church, on Easter Sunday, there was an excellent Musical Service, and the Church was crowded in every part, the success being due to Rev. Edward Husband. In the morning the Mass was Schubert in G, accompanied by a full and most efficient band, and the organ. The evening service consisted of Husband in E (a service in every way suitable for a festival of this kind), Handel's Dettingen Te Deum, and Prout's March from *Alfred*.

The soloists were the Misses Bawtree, Mr. Horace Pope, and Mr. J. Consterdine. The Rev. Edward Husband and Mr. R. J. Pitt conducted, as usual, with much efficiency.—Mrs. A. Watts, Organist of St. John's Church, gave a Concert, on the 19th ult., assisted by the choir and a band of amateurs. The solo vocalists were Mrs. Dugard, Miss Greenwood, and Mr. Horace Pope. A violin duct by Weiss, played by Masters Norman and Howland, obtained a well-deserved encore. "Les Mandolines," the pizzicato Serenade for five stringed instruments, with piano, and Papini's charming "Cinderella" March, were well executed by the party of amateurs, and the part-songs equally so by the church choir.

GAINSBOROUGH.—An excellent Chamber Concert, organised by the Rev. William Wynne Robinson, was given in the Temperance Hall, on the 15th ult. The vocalists were Miss Jeanie Rosse, Miss Nellie Haas, and Mr. T. C. Koyle. The great feature of the evening was the violin playing of Miss Winifred Robinson, who was ably assisted in the instrumental quartets and trios by Miss Kate Robinson, the Rev. W. W. Robinson, Mr. C. H. Allen Gill, and Mr. Arthur Godfrey. Violoncello solos were admirably rendered by Mr. Gill, and Mr. Godfrey's pianoforte solos were received with much applause.

GALASHIELS, N.B.—A capital rendering of *The Messiah* was given by the Galashiels and Selkirk Choral Unions, on March 30. Miss Winnie Beaumont, Miss Tomlinson, Mr. Fredericks, and Mr. Frank May were the soloists engaged, and they acquitted themselves to the entire satisfaction of the audience, Mr. May creating a special effect in "Why do the nations." The choruses were well sung by about 170 voices, and the orchestral parts were played by a good band of twenty-seven performers. Mr. Colledge, Organist of Selkirk, acted as accompanist, and Mr. Morris, Organist of St. Peter's Church, Galashiels, conducted.

GLASGOW.—The second Concert of the Partick Musical Association was given in the Burgh Hall, on the 1st ult., the programme consisting of the first two parts of Haydn's *Creation* and a miscellaneous selection of solos and part-songs. The principal vocalists were Miss Winnie Beaumont, Mr. Dunsmore, and Mr. Shirley, all of whom were well received. Miss Peters was the accompanist, Mr. G. Hopper the organist, and Mr. H. McNabb the Conductor.

GLOSSOP.—On Tuesday, March 29, Mr. J. Buckley Thompson, Organist of Ashton-under-Lyne, gave an Organ Recital in Wesley Chapel, High Street, before a large congregation. A high class programme was rendered with marvellous skill, and received with the greatest appreciation. The vocalists were Miss Hallowell, R.A.M., and Miss Hall.

HAGLEY.—A Concert was given in the Hall Barn, on the 19th ult., by the Lower Hagley Glee Club, assisted by Miss Lillian Mills, Miss Melvina Field, Mr. George H. News, Mr. W. H. Smith (vocalists), and Mr. D. Poole (violin). An excellent programme was provided, the principal item being Anderton's Cantata *The Wreck of the Hesperus*, which was capitally rendered. Mr. James Harris, Organist of Hagley Church, conducted, and Mr. Ernest Harris, Organist of Clent, was an efficient accompanist.

HAUGHTON-LE-SKERNE.—The members of the Choral Society, assisted by Miss Smith, Miss Spaven, Mr. F. Macey, and Mr. Percy Hutchinson, gave their second annual Concert in the Bewick Hall, on Monday, the 18th ult. The programme consisted of Cowen's *Rose Maiden* and a miscellaneous second part. The choir sang with taste and precision, and Mr. T. Henderson, of Darlington, their Conductor, is to be congratulated upon the excellent results of his careful training. The solos were ably rendered throughout, but special mention must be made of Miss Spaven's interpretation of the dramatic scene, "Ask of you ruined castle"; the duet for soprano and tenor, "I know a rosebud shining"; and the baritone solo, "Where gloomy pine trees rustle." Mr. T. J. Hoggett, Organist of St. Ninian's, Whitley, presided at the pianoforte, and Mr. W. Pilkington, of Darlington, at the organ.

HEXHAM.—The fifth Concert of the Choral Society was given in the Town Hall, on March 31, before a crowded audience. The first part of the programme consisted of Rossini's *Stabat Mater*, and the second of a miscellaneous selection of songs, choruses, &c. The principal vocalists were Mrs. Tomsett, Miss Mimi Beers, Mr. C. H. Welch, and Mr. A. Lohmeyer, all of whom were highly efficient. The choruses were sung by a choir of nearly 200 voices with good effect, particularly "All we like sheep" and the "Hallelujah" from *The Messiah*. The band, which consisted of twenty-two performers, under the leadership of Messrs. J. H. Beers and W. Magall, was everything that could be desired. Mr. Richard Seaton admirably performed his duties as accompanist, and the Concert was conducted by Mr. James Kirkley, honorary Conductor of the Society.—The annual sacred Concert was held in the Congregational Church on Good Friday. There was a large audience. Farmer's Oratorio *Christ and His Soldiers* was given by a chorus of sixty voices, assisted by Miss E. Thompson, Mrs. Sutherland, Mr. E. J. Gibbon, and Mr. W. Lyall. The performance was a great success, and reflected much credit upon the able Conductor, Mr. Richard Seaton. Miss P. Hope (pianoforte) and Master N. W. Robson (organ) performed their duties in a thoroughly satisfactory manner.

HIGH WYCOMBE.—On Saturday afternoon, the 16th ult., Mr. J. G. Wrigley, Mus. Bac., Oxon., gave a Pianoforte Recital in the Town Hall. A well selected programme was admirably rendered. The last Concert of the Choral Association was given in the Town Hall, on Monday evening, the 15th ult. There was a large audience, and the performance throughout was remarkably good. The principal part of the programme consisted of selections from Sullivan's *Light of the World*. The solo vocalists were Miss Catherine Penna, Miss Eliza Thomas, Mr. Walter Clinch, and Mr. Robert Grice; Conductor, Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon. The second part of the programme included Beethoven's "Moonlight" Sonata, played by Mr. Wrigley, and songs, effectively rendered by Mr. Clinch and Mr. Grice.

HURSTPIERPOINT.—On Thursday, the 21st ult., the Choral Society gave its final Concert of the season in the Music Room. The work

performed was Gaul's *Holy City*, under the conductorship of Mr. F. J. Karn, Mus. Bac., Cantab. The soloists were Mrs. Payne, Miss Campion, Miss Maud Chart, the Rev. E. E. Baker, and the Rev. J. H. Bebbington. All the numbers were well rendered, some being excellently given. Especially must be noticed the good quality of the voices in the more extended choruses, the parts coming in with great clearness and precision. Miss White and Mr. B. A. Cogswell, A.C.O., acted most efficiently at the pianoforte and harmonium respectively.

JEDBURGH.—A performance of Farmer's Oratorio *Christ and His Soldiers* was given in the Corn Exchange, on Thursday evening, March 31. The accompaniments were efficiently played by a small orchestra. Mr. R. Hartley presided at the harmonium, and Mr. James A. Crapper, Organist of the Parish Church, conducted.

KEIGHLEY.—The Musical Union gave a very successful performance of Mendelssohn's *Elijah*, in the Mechanics' Institute, on March 29, with a band and chorus numbering 300 performers. The principal vocalists—Miss Adelaide Mullen, Miss Margaret Davis, Mr. Kendal Thompson, and Mr. Frank May—were highly efficient in the solo music, Mr. Frank May sustaining the part of the Prophet with marked ability. The choruses were magnificently sung by the choir and the band, led by Mr. J. Harmer, of Manchester, played excellently. Very great credit is due to Mr. W. H. Summerscales for his admirable training of the choir and intelligent conducting of the performance.

KENDAL.—A Concert was given in St. George's Hall, on Thursday, the 14th ult., in aid of the New Market Hall. The vocalists were Miss Alma Hallowell, Miss Florence Hallowell, Mr. C. Biagrosi, and Mr. J. S. Metcalfe, all of whom were highly appreciated and warmly applauded. Mr. J. S. Winder played on the pianoforte Rubinstein's "Barcarole," "The Harmonious Blacksmith," and Weber's "Invitation to the Waltz," with much refinement and finish, and joined Mr. J. P. Johnson (concertina) in duets for the two instruments by Grieg and Gounod.

KILMARNOCK, N.B.—A numerous audience assembled in Winton Place Church, on Monday evening, the 18th ult., to hear a miscellaneous Concert of sacred music by the choir, under the conductorship of Mr. W. Newsome, Organist and Choirmaster of the Church. The solo vocalists were Madame McKenzie and Mr. J. Gilchrist. Amongst other items by the choir deserving of special commendation may be mentioned, Mendelssohn's "Hear my Prayer" and "Happy and blest," Spohr's "As pants the hart," and Mozart's "Ave Verum," all of which were rendered in a truly artistic manner. Mr. J. Wilson, who acted as Organist, gave a masterly and spirited performance of Mendelssohn's Organ Sonata, No. 2.

KINCARDINE-ON-FORTH, N.B.—The Clackmannan Tonic Sol-fa Association gave a Recital of *Samson*, in the Parish Church, on the 22nd ult. The solos and choruses were rendered in an excellent manner. Miss Cummings presided at the piano and Mr. A. Cowie at the harmonium. Mr. W. H. Locker conducted.

LANCASTER.—On Tuesday evening, the 19th ult., the members of the Choral Society concluded their season with a performance of Mendelssohn's *Elijah*. The principal vocalists were Miss Bristow, Miss Wakefield, Mr. Edward Lloyd, and Mr. Watkin Mills. The band was principally composed of members of Mr. Halle's orchestra, and Mr. F. Dean conducted.

LESLIE, FIFE, N.B.—The Musical Association in connection with Trinity U. P. Church gave a performance of a selection from *The Messiah*, on the 21st ult. The soloists were Misses Aitken, Ogilvie, and Kitchie; Messrs. Kitchie, Belford, Ogilvie, Smith, and Stewart. Mr. Birrell conducted, and the accompanists were Miss Henderson (pianoforte) and Miss Livingstone (harmonium).

LEYTONSTONE.—On Wednesday, the 20th ult., a Concert was given by the Choral Society. The choir numbered about fifty members, and their singing evidenced not only careful training but much musical ability. The principal vocalists were Miss Clara Dowle and Mr. Sydney Herbert, and Miss Adela Duckham gave violin solos, which were received with rapturous applause. Mr. Riding, F.C.O., and Miss Dakin were the accompanists, and Mr. J. W. Ulyett conducted.

LLANDOVERY.—On Tuesday and Thursday evening of Passion week, and on Good Friday evening, Stainer's Cantata *The Crucifixion* was very creditably rendered by the choir of the Parish Church.

MAIDENHEAD.—The Philharmonic Society gave its final Concert of the season in the Town Hall, on Tuesday evening, the 19th ult. The programme was miscellaneous, and included a selection from Sir Arthur Sullivan's *Light of the World*. The principal artists were Miss Catherine Penna, Miss Eliza Thomas, Mr. Walter Clinch, and Mr. Robert Grice; Conductor, Mr. J. G. Wrigley, Mus. Bac., Oxon.

MALTA.—A special service was held at St. Paul's Collegiate Church on the afternoon of Good Friday, at which Gaul's Passion Music was sung by the choir, augmented for the occasion, and trained by the Rev. C. J. Corie, Chaplain of H.M.S. "Alexandra," and Mr. W. S. Robinson, B.A., the Organist of the Church. A very large congregation assembled to hear Gaul's fine music, which was rendered on the whole very satisfactorily, the instrumental parts being supplied by the string band of the Shropshire Light Infantry, supplemented by the organ.

MANSFIELD.—An excellent rendering of Handel's *Samson* was given by the Harmonic Society, on the 13th ult. The soloists were Miss Winnie Beaumont, Miss Mitchell, Mr. Dunkerton, and Mr. Bingley Shaw, and Mr. Bonser conducted.

MASHAM, YORKSHIRE.—Jensen's *Fest of Adonis* and a miscellaneous selection was sung by the members of the Musical Society, on the 14th ult. Miss Winnie Beaumont and Mrs. Longbottom were the soloists; Mr. Watson conducted. The programme was well rendered.

NEWPORT, MON.—An Organ Recital was given at St. Mark's, on Friday evening, the 15th ult., by Dr. Warwick Jordan, Organist of St. Stephen's, Lewisham. There was a large congregation, and the Offertory produced a very satisfactory addition to the Building Fund of St. Mark's Schools, in aid of which the Recital had been arranged.

NORTHAMPTON.—The members of the Choral Society gave their last Concert of the season, on the 14th ult., when Barnett's Cantata, *The Ancient Mariner*, was performed. The solo vocalists were Madame Adeline Paget, Miss Josephine Cravino, Mr. E. Dunkerton, and Mr. Henry Cross. Mr. A. W. Warren led the band, Mr. R. W. Strickland presided at the organ, and Mr. Brook Sampson, Mus. Bac., conducted. The Cantata was followed by a miscellaneous selection. The Concert was one of the most successful of the series.—There was a large audience at the Corn Exchange, on Sunday evening, the 17th ult. The band, under the conductorship of Mr. A. Owen, of Stalybridge, performed the Kyrie and Gloria from Mozart's *Twelfth Mass*, and a Fantasia entitled "Lyric Garland" by H. Round, concluding with the "Hallelujah" Chorus. Cornet solos were played with much effect by Mr. Owen, vocal pieces were contributed by Miss Bates and the Rev. A. H. Cole-Hamilton, and Mr. Brook Sampson gave an organ solo.

NORTHFLEET.—On Palm Sunday and Good Friday evenings, Stainer's *Crucifixion* was given in the Parish Church, under the direction of Mr. J. Carter Jenner, the Organist. The choir was supplemented by members of the Northfleet Choral Union, and numbered between fifty and sixty voices. The Cantata was rendered in a most efficient manner. The solos were effectively sung by Mr. Maxwell Tod, Dr. Tipple, the Vicar, and Mr. F. Farr. Large congregations assembled on each occasion. The services were concluded respectively by Guilman's "Marche Funèbre et Chant Seraphique" and Chopin's "Marche Funèbre," both being performed by the Organist.—A performance of Mendelssohn's *Athalie* was given, on the 18th ult., by the Gravesend and Milton Choral Association, under the direction of Mr. C. R. Green. The solo vocalists were Miss Eleanor Farnol, Miss Edith Marriott, and Miss Josephine Cravino, all of whom rendered the music entrusted to them with much ability, the illustrative verses being declaimed with dramatic force by Mr. Charles Fry. The choruses were very efficiently sung by the choir, the balance of voices not being, however, so even as might have been desired, owing, it is believed, to the defection of some of the members at this Concert. The second part of the programme was miscellaneous, each of the artists named contributing songs, Miss Edith Marriott especially being warmly encoined in "We love lovers then," by Hope Temple. This lady also appeared in the capacity of a composer, and her Trio, "She is mine," proved her ability as a creative as well as executive musician. A hearty encore was given to Mr. Charles Fry for his recitation of Tennyson's Ballad, "The Revenge," and the reciter responded with a short humorous recitation. Very efficient aid was rendered throughout at the harmonium and pianoforte by Mr. A. W. Moss and Mr. Howard Moss. Mention should be made of Mr. Fearn Clarke, to whom the success of the general arrangements is due.

NORTH WALSHAM.—On Wednesday, the 13th ult., the members of the Amateur Musical Society gave their annual Easter Concert in the Church Rooms. The programme commenced with a part-song, "Awake, O happy nation," followed by the song "The Changeling" (Mr. Harry Stubbs); song, "Alia Stella confidite" (Mrs. John Wilkinson), with violin accompaniment by Mr. F. W. B. Noverre; and aria "Roberto to che adoro" (Miss Evelyn Yates). Macfarren's Cantata *May Day* was then given, the solo portion being effectively rendered by Miss Yates, and the choruses sung with much precision by the members of the Society. The second part opened with a part-song, "Off to Sea," by W. W. Pearson, written for the Society. This part-song, which is a bright and pleasing composition, was conducted by the composer, and was very well received by the audience. Songs were contributed by Mrs. John Wilkinson, Miss Yates, and Mr. Stubbs; a violin solo, by Mr. Noverre, and Mendelssohn's part-songs "Praise of Spring" and "Rememberance" were well given. The National Anthem, to Jubilee words, ended the Concert. Mr. Lain (Organist of St. Stephen's, Norwich) accompanied on the pianoforte, and Mr. Dixon on the harmonium. Dr. Horace Hill very efficiently performed the duties of Conductor.

NOTTINGHAM.—The members of the Sacred Harmonic Society closed a most successful season with a social re-union of members and their friends, at the Mechanics' Hall, on the 18th ult. A miscellaneous programme was excellently rendered. The artists were Miss Honeybone and Mr. Adcock (vocalists), Miss Cantelo, A.R.A.M. (pianist), Mr. Henry Farmer (violinist), Mr. T. L. Selby (violinello), and Mr. Housley (organ). The great feature of the evening was the pianoforte playing of Miss Cantelo, and Mr. Farmer's violin solos were received with hearty applause.

OXFORD.—On the evening of Friday, the 1st ult., after the choir practice at St. Clement's, Mr. Bullard, addressing Dr. T. W. Dodds, Organist of Queen's College and St. Clement's Church, in the name of the choir, mentioned the great satisfaction they all felt at the successful recital of his Oratorio, *Hazekiah*, at the Sheldonian Theatre on March 2, and alluded to the uniform courtesy and kindness they had always received from him during the fourteen years he had been organist of St. Clement's Church and their choirmaster, and the friendly intercourse they had so long enjoyed. He then presented him with a Mus. Doc. silk gown, and placing it over his shoulders, expressed the great pleasure he had in doing so, and hoped he would live many years to wear it in the enjoyment of health and happiness. The present was acknowledged by the recipient in a graceful and appropriate speech.

PARRAMATTA.—An Australian work of important character was produced at the Town Hall, on February 22. Mr. J. Churchill Fisher's Cantata, *The Emigrants*, the composition in question, has undoubtedly merit musically, but is wedded to a weak libretto, if we may credit the critiques of the local press. Both the solos and choruses are spoken of with warm words of praise, and the success of the work with the audience was most decisive. The principal vocalists were Miss M. A. Shipway, Miss Moss, Mr. J. M. Callaghan, Mr. L. J. Ferguson, and Mr. W. E. Davies. Miss Emma Fisher presided at the pianoforte and Mr. Arthur Massey at the organ.

PEEBLES, N.B.—A new organ, with two manuals and twenty-four stops, built by Mr. A. Gern, London, and presented to the new Parish Church by Messrs. Thorburn, was inaugurated by a Recital on the evening of March 24. Mr. Methuen, Greenock, presided at the instrument, and the church choir was conducted by Mr. J. Welsh

Leith, Organist of the Church. Mendelssohn's Motett "Hear my Prayer," and various other pieces were rendered with credit to all concerned. Since the introduction of instrumental help in the services at the above church, it has become quite noted throughout the district, Mr. Leith having by earnest and painstaking work effectually solved the difficult problem of attaining really good congregational singing.—The members of the Choral Society gave Bennett's *May Queen*, on March 29, before a crowded audience. The solos were sung by Miss Vinnie Beaumont, Mr. Gledhill, and Mr. Steel, Mrs. Duthrie taking the small part of the Queen. The second part of the Concert, which was miscellaneous, included a violin solo, played by Mr. Dambmann. Mr. John Tait conducted.

PEEL, ISLE OF MAN.—On Good Friday Dr. Stainer's Cantata *The Crucifixion* was sung in the New Church by a choir of upwards of seventy voices, consisting of the New Church choir and members of the Douglas and Peel Choral Societies. The church was crowded, and the performance in every way a great success. The solos were taken by Mr. J. Bregazzi and Mr. J. Clucas. Great credit is due to the Organist, Miss Wood, for the able manner in which the work was rendered.

PELTON, DURHAM.—The Easter Day services at Holy Trinity Church were full church. At 7.30 a.m. there was a choral Celebration, when the choir sang Douglas's Communion Service. At the Evening Service the anthem was Hopkins's "Why seek ye the living among the dead?" After the blessing carols were sung, followed by the "Hallelujah" Chorus. The choir, conducted by the Vicar, the Rev. J. Wilkins, sang throughout with remarkable taste and enthusiasm. Mr. Harold Wilkins presided at the organ.

PORTMADOC.—The Choral Society gave its annual Oratorio Concert on Friday evening, the 1st ult., in the Assembly Room. The principal vocalists were Miss Julia Jones, Miss H. Davies, Miss E. A. Jones, Miss A. J. Williams, Eos Morlais, and Mr. Bennett Williams. The work selected was Handel's *Judas Macabeanus*, and the performance was a success both musically and financially. Mr. Theodore Lawson led the band, and Mr. John Roberts conducted.

READING.—On Wednesday, the 19th ult., the Orpheus Society presented a testimonial, consisting of a handsome Secretaire, Writing Table, and illuminated address, to the Conductor, Mr. F. J. Read, on the occasion of his appointment to the Organistship of Chichester Cathedral. Various other societies of the town joined in subscribing for the testimonial. A short programme of glees, &c., was executed by members of the Society.

SELKIRK.—The Galashiels and Selkirk Choral Unions gave a performance of *The Messiah* on March 31 in the Volunteers' Hall. The solos were effectively sung by Miss Vinnie Beaumont, Miss Tomlinson, Mr. C. Fredericks, and Mr. Frank May. The work was very creditably rendered. Mr. Morris, of Galashiels, conducted.

SHANKLIN, I.W.—The annual Concert of Mrs. Bishop took place at the Literary Institute on the 13th ult., before a large audience. Mrs. Bishop—whose pianoforte playing was much admired—was assisted by Miss Eliza Thomas, Miss Ada Paterson, Mr. Sidney Tower, and Mr. Musgrove Tufnall. The Ventnor Volunteer Orchestral Band lent efficient aid during the Concert.

SHAW, NEAR OLDHAM.—On Good Friday evening a performance of Dr. Stainer's new Oratorio, *The Crucifixion*, was given in the Church of the Holy Trinity. The solos were taken by Messrs. Stott, Coupe, Whitworth, Bickerstaff, Sladen, and Clegg, and the congregation heartily joined in the hymns. The whole performance reflected great credit on Mr. Bostock, the Organist and Choirmaster, who undertook the labour of training the choir at a very short notice, and also accompanied the singing with much skill.

SHEFFIELD.—A lecture on "Liszt: as Man, Composer, and Virtuoso," was given on the 4th ult., in the Cutlers' Hall, by Mr. Alfred J. Parkes. The lecturer gave a short sketch of Liszt's youth, referred to his acquaintance with Chopin, spoke at length of his friendship with Wagner, of his visit in 1838 to the Hungarian gipsies. He referred also in terms of the highest praise to Mr. Walter Bache, whose influence has done much to make Liszt's music popular in England. The illustrative music was rendered by the lecturer, assisted by Miss Parkes and Mr. D. Parkes, jun.

SOUTH HARTING.—The annual Concert of the South Harting Church Glee Club was given in the School Room, on the 14th ult., and was well attended. The glees were excellently rendered, and solos were given by Madame Isabel George, Miss Muriel Rayson, Mr. Vivian Bennett, and Mr. Robert George. One of the principal items was the violin solo of Mr. Edward King. Mr. Robert George conducted.

SOUTHERA.—On the 13th ult. the Ladies' String Band gave a Concert at Sandringham House, in aid of the funds of the South Coast Medical and Surgical Home; and, assisted by one or two vocalists, the entertainment proved in the highest degree interesting. Not only was there a perfect obedience to the baton of Mr. C. Behr, the Conductor, but the works performed, including selections from Rossini, Haydn, Stanislaus, and other masters, were played in a style which showed that the fair executants had acquired a complete control over their instruments, and an accurate idea of the conceptions of the composers.—A Chamber Concert was given in the same building on the 15th ult., by Mr. Charles Behr (R.C.M., Leipzig), and proved one of the most successful attractions of the Easter week. In the first part the selections from Mozart's *Twelfth Mass* and Gounod's *Messe Solennelle* gave an admirable opportunity to the members of Mr. Behr's Choral Society to display the training to which they had been subjected. The soloists were Miss Jessie Royd, Mr. George Sylvester, and Mr. George Willeughby (pupil of Mr. Behr), all of whom were warmly received, several encores being awarded. Mr. Behr had a recall in a pianoforte solo by Mendelssohn, and also proved himself equally skilful in the violin and piano duet played with Miss Behr.

STONEHAVEN.—The members of the Choral Union gave their second Concert this season, on the 13th ult. The programme, which was miscellaneous, included Boieldieu's *Galop Overture*, by the orchestra; Boccherini's Minuet for quintet strings and pianoforte, and a

"Miniature" (Moszkowski) for the pianoforte. Miss Emilie Smith (of Aberdeen) was very successful in all her songs. The orchestra and chorus numbered about seventy. Mr. James Wood (of Aberdeen) conducted, and Mr. Herbert Westerby was accompanist and solo pianist.

STROUD.—Dr. Stainer's *Crucifixion* was given in Holy Trinity Church, on the evening of Good Friday, by a chorus of seventy voices. The principal vocalists were Mr. J. Wright and Mr. T. Brandon. Miss Ada E. Kneebly presided at the organ, and Mr. T. Hackwood, A.C.O., conducted. The work was excellently rendered, the unaccompanied chorus "God so loved the world" creating a marked effect.

SUTTON-IN-ASHFIELD.—On Easter Tuesday a fine performance of Handel's *Samson* was given in the National Schools by the combined Harmonic Societies of Sutton and Mansfield, under the patronage of the Duke of Portland. The principal vocalists were Miss Winnie Beaumont, Miss Mitchell, Mr. E. Dunkerton, and Mr. Bingley Shaw. The band and chorus of 170 performers was under the conductorship of Mr. A. H. Bonser.

SUTTON, NOTTS.—The Harmonic Society gave Handel's *Samson*, on the 12th ult., with Miss Winnie Beaumont, Miss Mitchell, Mr. Dunkerton, and Mr. Bingley Shaw as solo vocalists. There was a good band and chorus of 150 performers, who were ably conducted by Mr. A. Bonser, and Mr. Pickering was leader of the orchestra.

TEIGNMOUTH.—The members of the Choral Society gave their second concert on Tuesday, the 19th ult., at the Assembly Rooms. Although the Society has only been in existence for six months, the Conductor, Mr. T. Roylands-Smith (Organist of St. Mary's Church, Torquay, and Diocesan Choirmaster), must be congratulated on the precision with which the choral works were given, whilst among the soloists Mr. W. S. Pomeroy distinguished himself by his rendering of Handel's "Why do the nations?" But one of the principal features of the evening was the solo playing of Mr. T. H. Wright, the eminent harpist, whose delicate touch and clear tone were well displayed in two Réveries of his own composition, and an arrangement by John Thomas of the Welsh melody "Come to battle." The programme included Handel's *Zadok the Priest*, and Dr. Stanford's Cantata *The Revenge*. Miss Bertha Langley presided at the piano, and Mr. J. Pridham at the organ. The band was composed of local amateurs, who played for the first time in connection with the Choral Society.

THORNBURY, GLOUCESTERSHIRE.—On the 13th ult. Haydn's *Creation* was given in the church by the choir, assisted by a few friends. The chorus numbered about fifty voices. The Oratorio was conducted by Dr. Charles Chambers, of Newcastle-on-Tyne, and his brother, Mr. John T. Chambers, of Thornbury, presided at the organ.

WALLINGFORD.—An excellent Concert was given in the Corn Exchange, on the 13th ult., by the members of the Philharmonic Society, under the conductorship of Mr. J. S. Liddle, Mus. Bac. The solo vocalists were Miss Katherine James, Mr. J. C. Allen, and Major Carter. A well-selected programme was excellently rendered, Mr. Liddle's violin solos being the chief features of the evening. Mr. Eugene Dubrucq contributed a solo on the oboe, which was enthusiastically received. Mr. F. A. Clarke presided at the pianoforte.

WATLINGTON, OXON.—On Easter Day, the music selected for the eight o'clock Choral Celebration, was Woodward in E flat, the Rev. A. L. Pitman being the celebrant. At Matins the Te Deum was sung to a chant-service by Boyton Smith, and at Evensong the Magnificat and Nunc dimittis to a setting by Dr. Bunnett in A. Mr. F. Clark accompanied on the organ, and after Evensong played Handel's "Hallelujah" Chorus. The result must have been gratifying to the Rev. Basil S. Carter, the vicar, who is doing a good work here.

WELLINGBOROUGH.—An excellent rendering of Dr. Stainer's *St. Mary Magdalen* was given on Good Friday at the Congregational Church. The principal vocalists were Miss Katherine James, Miss Humphries, Mrs. Huxson, Mr. Holberry Hagyard, and Mr. Jos. Farey, all of whom were highly efficient, Miss James's voice (in the miscellaneous selection) being heard to much advantage in Gounod's "For ever with the Lord." The chorus was composed of the Congregational Church choir. Mr. W. W. Starmer, Medalist R.A.M., accompanied on the organ, and Mr. Sampson Tipson was efficient Conductor.

WESTBURY-ON-SEVERN.—The last Concert for the season of the Choral Society took place at the village schoolroom, on March 31, before a numerous audience. The most important feature in the programme was a sacred Cantata, entitled *Daniel*, composed by Mr. Roland Mott, which was excellently rendered and warmly received. The solo vocalists were Miss H. McIlquham, Miss Spackman, and Mr. Denbigh Cooper, the Misses Jarvis and A. Cadie, and Mr. H. Cadie assisting in the concerted pieces. The work was conducted by the composer. The second part of the Concert, in which Mr. H. Cadie was Conductor, contained an excellent miscellaneous selection of sacred vocal music.

WIGAN.—The Trinity College Local Choir, conducted by Mr. C. W. Mortimer, performed *Judas Maccabaeus* in the Drill Hall, on the 18th ult. The work was well rendered by about 140 performers, the band having been augmented by members of Mr. Charles Halle's orchestra from Manchester. Miss Winnie Beaumont, Miss Monks, Mr. Seymour Jackson, and Mr. McClure, were the soloists. Mr. Newell acted efficiently as Organist.

WIMBORNE.—On Easter Tuesday, the Wimborne Minster Orpheus Quartet gave its first evening Concert in the Corn Exchange, assisted by Mrs. Cecil Newling (vocalist), Mr. Bertoncini (violin and flute soloist), Mr. J. Pomeroy (violinello soloist), Mr. J. Whitehead Smith, R.A.M. (Organist of Wimborne Minster), and Mr. H. J. Eaton (Organist of St. John's, Wimborne). The programme was well selected, and the Concert one of the most successful, from a musical point of view, that has been given in Wimborne for some time. The glees were admirably rendered, and Mrs. Newling's excellent voice was heard to great advantage in all her songs. Mr. Bertoncini and Mr. J. Pomeroy also won rapturous applause for their masterly performances on the flute and violinello respectively. The most important and interesting item in the programme was Mozart's Quartet in G minor, which was admirably rendered by Messrs. Bertoncini, J. Whitehead Smith, J. Pomeroy, and H. J. Eaton.

WINCHESTER.—The fourteenth season of the Choral Society was brought to a close on Tuesday evening, March 29, by a most successful performance, in the Guildhall, of the *Hymn of Praise* and Rossini's *Stabat Mater*. The solo vocalists were Miss Edith Stow, R.A.M., Miss Eleanor Rees, Mr. Chilly, and Mr. Tufnail. The band was led by Mr. Rowland; Mr. Searle, the energetic hon. sec., acted as accompanist, and Mr. Charles Gambin conducted.

WOODFORD, ESSEX.—Dr. Stainer's Cantata *The Crucifixion*, was given in All Saints' Church, Wood Wells, by the members of the Choir, on Monday, Wednesday, and Good Friday evenings in Holy Week. The singing of the choir displayed much care and religious feeling for the sentiment of the text. The solos were well rendered by Mr. J. T. Page, and the vicar, Rev. N. R. Fitzpatrick. The music was under the direction of the Organist and Choirmaster, Mr. H. Bond.

WORCESTER.—An ornate musical Service was made a special feature at the Easter Sunday Festival, on the 10th ult., at the Church of St. Stephen, Barbourne. Beside the usual choir and organ, a band of sixteen instrumentalists was stationed in the chancel, to assist in giving a more effective rendering of the service. The early celebration of Holy Communion, at 8.30, was attended by a large body of communicants, the service used being the Rev. H. H. Woodward's in E flat. The usual morning service was opened by the processional hymn "Jesus lives!" the full band and organ being used in the last two verses; Te Deum and Jubilate, Sullivan in D; Anthem, "If we believe that Jesus died," Bunnett; Kyrie, Hiles in G; and the Communion Service, Woodward in E flat. At the evening service the Magnificat and Nunc dimittis were Winchester in F; and the Anthem the same as in the morning. During the offertory in the morning, the first and third movements of the "Lobgesang" Symphony were given with full orchestra. After the Benediction at evening service, Sullivan's Te Deum was again rendered, and as a concluding voluntary the "Cornelius" March (Mendelssohn) was played, the whole of the large congregation remaining till the end. This was one of the most successful services ever given in Worcester. Mr. W. Box, A.C.O., presided at the organ during the day, and the Organist and Choirmaster of the Church (Mr. Stanley James) conducted.

WORKSOP.—At the Criterion Hall, on the 14th ult., the members of the Cricket Club gave their annual Concert which was, as usual, a great success. The principal vocalists were Mr. Bingley Shaw and Mr. Longmore, assisted by several ladies and gentlemen, and the Southwell Glee Union; solo pianoforte and accompanist, Miss Clark.

YIEWSLEY.—The Choral Society, under the direction of Mr. Davies, gave a Concert on the 14th ult. The artists were Miss Tomlinson, Mrs. Andrews, Miss Amy Beckett, Mr. Baxter, Mr. Willis, and Mr. Stromquist, vocalists; accompanist, Miss Beckett. Violin solos were contributed by Miss Baudet, and pianoforte solos by Mr. English.

ORGAN APPOINTMENTS.—Mr. William H. Fenney, Organist and Choirmaster to Holy Trinity Episcopal Church, Middletown, Conn., U.S.—Mr. George J. Bennett, Organist and Choirmaster to Brompton Parish Church.—Mr. Edward J. K. Toms, Organist and Choirmaster to Christ Church, Ealing, W.—Mr. William G. West, Organist and Choirmaster to St. Stephen's, Haggerstone.—Mr. Douglas Redman, Organist and Choirmaster to the Parish Church, Brixton.—Mr. James Edward Stack, Organist and Choirmaster to Woodgrange Wesleyan Chapel, Forest Gate, E.

CHOIR APPOINTMENTS.—Mr. F. Winton, Choirmaster to St. John the Baptist, Kensington.—Mr. Broughton Black (Baritone), to St. Paul's Cathedral.—Mr. Frederick Barrass (Alto), to Hereford Cathedral.—Mr. Guest (Tenor), to St. Saviour's, Hans Place, Belgravia.

DEATHS.

On March 31, at Winchester, ELIZA, the wife of ALFRED CONDUIT, in her 64th year.

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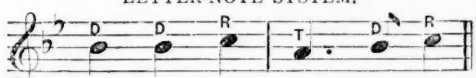
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